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However, This is a Serious Matter

THE matter of waterproofing winter cement mortar may be treated lightly by the cartoonist but not by the Architect. Both the structural soundness of and the profit in cold weather construction are usually directly dependent on waterproof brickwork and hard floors completed at normal speed despite low temperatures. Even a cartoonist fails to see anything funny about porous mortar joints, dusting cement surfaces, or weeks of time lost because the mortar won't set.

During the past ten winters hundreds of important buildings have been completed without delay or injury by cold—through the use of *Master Mix* in the mortar. Among these winter-built buildings are: The Statler Hotel, Buffalo; Liggett Bldg., N. Y. C.; Union Trust Bldg., Cleveland; Pershing Square Bldg., N.Y. C.; Field Museum, Chicago; Keith Palace Theatre Bldg., Cleveland; Saks Fifth Avenue Store, N.Y. C.; Harvard Business School, Cambridge and many others of equal magnitude.

The adoption and use of *Master Mix* in mortar as a standard cold-weather measure by more than a score of the country's leading builders and the increased volume of annual winter construction are not merely coincidental.

Send for the Book: "Safeguarding Winter Brickwork", and see how progress and profits were insured on the above winter-built jobs.

THE MASTER BUILDERS COMPANY, Cleveland, Ohio

Master Mix

A blotter cover in enamel executed by Messrs. Edward F. Caldwell & Co., Inc., after the fashion of old French Champlevé enamels of the Fourteenth Century.

The designer, V. F. Von Lossberg, though adhering to the mediaeval, has carefully avoided ecclesiastical motifs in his details, and has originated, as a substitution, scenes depicting the outdoor life of the peasantry and nobility of the Middle Ages.



A BLOTTER COVER IN ENAMEL

The ARCHITECTURAL RECORD

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↓ The COUNTRY HOUSE

Are We Developing an American Style?



By A. LAWRENCE KOCHER

AT NO TIME in the history of our country has so much been spent for the material betterment of the home—its design and construction, its setting, its furnishing. More than a billion and a half dollars was expended last year in the United States for domestic architecture alone. Contracts for country houses have trebled since 1918. This marvelous growth has given the architects freedom to express themselves in a very individual and very American way. For it is obvious that the beauties and exigencies of a rural landscape do permit more elbow room and more space for originality than can be found in any but the most spectacular of urban structures.

Wealth alone would not, of course, guarantee the building of beautiful country houses, or of any country houses at all. There must first be the desire for a country life and the possi-

bility of living comfortably in the country. And there must also be good taste on the part of the client and imagination on the part of the architect. Taine has remarked that "to change the idea of such a general thing as form, what a change must take place in the human brain!" Buildings are created in the heads of men before they are put together in stone, brick, cement or wood. We may say that there has been a change inside the American head which has made possible a richer development of country house architecture.

Our cities have been growing with what appears to some observers, alarming rapidity. Yet perhaps they have not changed so rapidly or so vitally as have the suburbs and the near-by rural districts, to which the wealthy and the growing upper middle class have resorted in increasing numbers. This growth of suburban communities is in part due to

the increasing discomforts of life in large cities. It is due, also, to the perfection of the automobile and the spread of good roads. The convenient radius of country life has been extended. It is no longer necessary to hug the railway lines closely. The abandoned farm and the sometimes equally abandoned farmer have given way, over large areas, to the suddenly mobile man from the city.

Not that country house life is a new thing. Indeed, if we go back a few centuries, it would be nearer the truth to say that city life is new. The country house as an architectural type traces its ancestry to the French *manoir*, the English *country seat*, the German *Landhaus* and the Italian *villa*. Embedded in it are centuries of history. Long generations of living in the country and long-established customs have given each type a clearly defined identity. Each has its own national and architectural characteristics, not invented arbitrarily by the builders but growing out of the exigencies of existence.

The modern American country house, so far as it is a growth and not an imitation, derives from several strains, but principally from the English mansion. It made its first appearance in America long before the Revolution, notably along the rivers of the South and throughout all of the old Atlantic states. In many cases, where the estate was large and wealthy, or where it lay near one of the larger cities, it was of considerable size and commanding importance. Such country seats as Shirley on the James and Mount Pleasant, near Philadelphia, are typical. They were intrinsic parts of a manner of living, out of which they grew. The house expressed the owner; it did not, as one fears is sometimes the case now, suppress him. It was a place of ample hospitality, the center of an intelligent, refined and chivalrous society. It could out-match the city itself at the game of polite amenities and kept in close touch with the best that was being thought and said in the world.

But the country house on this scale—the Country House, to give it the capitals it seems to deserve—was a product of an aristocratic tradition which was

doomed to wither. Democracy did not come in over night with the Declaration of Independence, but it did spread out over a long period of years thereafter, and as it spread country house life decayed. The breaking up of old fortunes, the superior attractions of the cities, the endless migrations of American families, were among the causes. America had no entail to hold its properties together. In the South the country house lingered longest, but the Civil War and the abolition of slavery proved its death blow. Life went out of it. There were even cases in which the forest reconquered old plantations and made ghostly ruins of what had once been the scenes of a busy and even lovely existence. The affairs of government, the Westward movement, and the race for wealth engaged the interest of the entire nation; the cities filled and grew by leaps and bounds, and the country fell away year by year.

The country house, new style, is the product of a later and different tradition. During the 'eighties it became almost the universal fashion for city people to spend a few days during the hot season at the "summer resorts," "the springs," or "the seashore." Newport and Saratoga set the pattern for an extensive seasonal life of this sort. In time many people of means escaped from the increasingly uncomfortable city to a "cottage retreat" in the country. But the era of bad taste was at its height; the country cottage was a shocking spectacle.

However, toward the close of the Victorian era, when the country house again became important, the taste which fashioned it was improving and it began to adapt itself more distinctly and logically to the life which was intended to be lived in it.

Meanwhile the conditions affecting suburban life had altered. Commuting trains, trolley cars, for a time the bicycle, and finally the automobile, released a large part of the city populations. The area within a radius of about twenty miles around every large city became, and is increasingly becoming, a part of the city itself. Little suburban communities coalesced into larger ones.

First the suburban development took the form of individual homes, each with its lot, lawn and garden. Then the lots grew smaller. Finally came the extraordinary development in suburban apartment houses, which in the neighborhoods near New York city and Boston have taken up the choice locations and destroyed the desirability of many once rustic sections. Meanwhile land values have risen so that the moderately well-to-do cannot afford to pay them, and the wealthier classes have chosen to spend their money on homes further out. Thus the country house proper has been crowded further and further beyond the perimeter of the city and into the country. Often, in the cases of the wealthy, the country house and the elaborate apartment in the heart of the city are parts of a well-planned scheme of living; the owners do not attempt to compromise between city and country in some half-way fashion, but live an urban life for a part of the year and a rural life for another part. They acquire large tracts, with wooded areas and a variety of natural beauty, using the services not only of the architect but of the landscape gardener. Rocky knolls, land overlooking water and areas in the midst of trees prescribe for the architect the exterior treatment and the arrangement of his plan, and there is abundant opportunity for experimentation. Building activity varies with the ups and downs of the stock market, but over a period of years the country house is definitely on the increase. The golf course, the country club, the multiplication of motor cars, the extension of electric power lines, the shortening of business hours, the longer vacations taken by business men, the habits and traditions growing around our new species of country gentry, all accord with it.

That is to say, the twentieth century country house has the modernity and vitality that, in their time, belonged to the country houses of the eighteenth century. It exists because it serves a purpose. Consequently we might well expect its remaining archaic qualities to disappear in the course of time, and a type of structure expressive of modern America

to take its place. A purpose of this review is to call attention to some prevailing tendencies, as displayed in current country houses which do show evidences of originality in design. The accompanying illustrations do not cover all possible divergencies in style, but I have tried to select types which represent either the fresh and unique conceptions of the architects, or distinctive local tendencies. If one section of the country seems to receive greater attention than another it is because it has evolved a greater variety of original specimens that demand consideration.

Despite the levelling tendencies of quick communication and the standardization of much of the machinery of American life, the country houses of the East, Middle West, South and West are still architecturally distinct. In most instances, in fact, one can correctly place the location by the style and treatment. This is an indication—an encouraging one, it seems to me—that climate and local tradition are effectively influencing design. Typical of their locations are the Bratenahl house by Bellows and Aldrich (Pages 480 and 481) for the East, the house in Cleveland by Charles R. Greco (Pages 425 and 426) for the Middle West, and the house for R. E. Overell, Esq., designed by David Malcolm Mason (Pages 463-466) for the Far West. Messrs. Bellows and Aldrich have stuck pretty closely to their seventeenth century Colonial model, though this is but one of several styles adhered to by the typical Eastern architect. Mr. Greco's house, true to the independent mood of the country beyond the Alleghenies, has no affinities with any single or set tradition. The example from the Far West is as "racy of the soil" that produced it as any New England house on the rolling hills of Massachusetts.

The work of the year allows one to believe that American architects no longer feel it necessary, as they did even ten or fifteen years ago, to tie themselves to one of the "Historic Styles." This is a hopeful sign. "How would the literary artist like it?" asked Percy Nobbs, some years ago, "if the principal criterion of public



HOUSE FOR DR. HENRY JACKSON, JR., CHESTNUT HILLS, MASS.
Strickland, Blodget & Law, Architects

appreciation amounted to the citation of arid resemblances with respect to ancient models—if the first thing to be remarked about the style of a novel was that it was Fifteenth century Italian or a song that it was Queen Anne? But architecture is expected to thrive under this handicap, inspired by the superficial information which is the hallmark of our time—something far more difficult and dangerous than honest ignorance.” But already the tendency of which Mr. Nobbs so justly complained is growing weaker. Dominant personalities or congenial groups of architects are actually gaining courage to think and build for themselves, as though they were Twentieth century Americans and not Fifteenth century Italians or Englishmen of the reign of Anne. They are making the past their servant instead of their master. Their work is seldom of purely English, French or Italian derivation but

more often of mixed origin adapted to its modern purposes.

Actually, a few chosen styles dominate—the English domestic of the seventeenth and eighteenth centuries, the English Georgian, though that is increasingly rare, and the lesser buildings of France and Spain. But these have been merged into designs that only faintly resemble the prototypes. Styles are often mixed, with a fine disregard for the opinions of the purists. Notice, for instance, the house in Chestnut Hill, Pennsylvania, by Willing, Sims and Talbutt (Pages 406-408). Houses such as that designed for Mr. Albert Wilson by Peabody, Wilson and Brown (Pages 396-399), cannot be attributed to any specific style.

Hilaire Belloc, in “The Return of the Norm,” has said, “The characteristic of our time in architecture is chaos.” The indictment strikes home, even in America. Yet we are feeling our way toward



HOUSE FOR W. S. STAIR, ESQ., BELLEROSE, L. I.
Lewis E. Welsh, Architect

new forms and a new coherence. Having started by imitating the European we have reached the place where we are venturing to be original, local and native. The case is comparable with Walt Whitman's adaptation of European verse models to the informality of life on a new continent—though one would not go so far as to describe our architecture as a "barbaric yawp." America is proving a melting-pot for styles rather than a fertile field for transplantation. The work of our architects begins to show a spirit of buoyant experimentation. We are endeavoring to set forth what is new and fresh, not because it is new but because of an intense revulsion against what is old and tried and worn out. We are acquiring the self-confidence, almost the arrogance, which is necessary for any creative period in the arts.

The spirit of the age in America is restless, uneasy, inventive. It seeks in architecture new combinations of line,

mass, texture—a more intense appropriateness and significance. It takes European affinities, native elements and ingenious original features and is often able to mingle them with a superb independence, free from the "archeological taint." There is a temptation, perhaps, to overestimate what has been achieved because one so clearly sees what it is possible for the American temperament, once liberated from its European obsessions, to achieve. In many ways we are still untamed, still fumbling and groping in our efforts to escape from the thousand-year-old labyrinth of architectural tradition. But we are definitely in revolt. We are no longer satisfied to reproduce gracefully the conventional models. Why, in this land of corn and mountains, of deserts and Ford factories, should we not have an artistic mind of our own?

East, West and South are alike influenced by the new movement. The

Far West has played with the Spanish tradition for which in many ways it was well fitted by climatic conditions, but it is no longer hampered by it. Certain accidental factors have given the Pacific coast a vigorous individuality. For one thing, its isolation from the rest of the country has encouraged it to go its own gait, relatively little influenced by what was being done in the East. Then the fear of earthquakes has caused the almost complete elimination of brick and led to the adoption of tile, concrete, adobe and wood. Much has been done in developing an architecture of stucco. The architects have been imaginative enough to foresee the dreadful results if they were to make every home a copy of a Spanish mission. They have gone far afield to combine with their native sources such borrowed elements as the Moorish, the Mexican, the Andalusian, and the South Italian. The resulting style is their own, flexible because of the very variety of its elements. They may start with the wonderfully picturesque California ranch house of the old regime, but if you study their effects you perceive that it is the manner but not the identical characteristics of the old windows, doorways, low rambling lines, and other details that they have employed. They may speak Spanish, but it is with an accent all their own. Their country houses have the old world air, possibly, yet they are essentially a new creation, out and out American. They are more American, indeed, than if one were to attempt to sprinkle Colonial homesteads of the New England type upon the glowing reds and browns of the Western landscape.

The residence of Mr. George F. Steedman (Pages 471-474) is just such a composite house as I have indicated, Spanish only in essence. One would need to analyze it very minutely in order to determine its sources. But no California architect takes his derivations too seriously. Architecture has developed because from time to time in the past architects have had new ideas. Why shouldn't a new idea be born in California in the Twentieth century?

In the East and in the Central States

the architects are just as active and sincere in trying to fuse old methods and new motives, and with just as much inventiveness and striving toward a common goal of architectural independence. But they have not quite so vibrant a background, nor do they enjoy so complete a degree of isolation as their Western brethren, and consequently we do not find so much unity among them. There is more of the seeking of designers to impress their personal manner upon their work, giving rise to such individual expressions as those we associate with the names of Harrie T. Lindeberg and Wilson Eyre.

In the East, more often than in the Far West, we find the orthodox architects—the "fundamentalists" who seldom break faith with the gospel of tradition, and whose creed is that architecture is a continuous process that must be continuously developed. They are not always slaves of "style," and their work is often spontaneous enough, but they would not cross the Georgian with the Jacobean strain, nor would they take liberties with the Colonial. Their reverence for the past, one sometimes suspects, makes them forget that the architects of the past were as human as the rest of us, and did not arrive at absolute perfection.

But the East also has architects to whom "style" is a minor consideration, and who either mingle styles as they like to suit their purposes, or cut loose from precedent altogether. Like the country house architects of California, men of this school have delighted to experiment with the varying problems created by the site, materials, and individual requirements in suburban architecture. They are more at home with the modern country house than are the conservatives, for its necessary informality and geniality plays into their hands. Their type of house is what is commonly known as the "Picturesque," and can be traced, if it has a parentage, most commonly to the homes built in England and France before the Renaissance. Many of them reveal a thorough knowledge of the spirit of the old work, but they are keenly aware that their houses are modern

THE ARCHITECTURAL RECORD.



THE COTSWOLD TRADITION



AN ENGLISH ADAPTATION OF THE COTSWOLD TRADITION

By Guy Dauber, Architect



HOUSE FOR MRS. GEORGE LEE, NEW LONDON, CONN.

Allen W. Jackson, Architect

houses for modern families. And it cannot be too often insisted that a house is really a kind of garment which must adapt itself to the personality and habits of the wearer.

In the work of Mellor, Meigs and Howe there is almost always the reflection of unlimited selection, colored with a vein of poetic invention. This is admirably illustrated in the McManus

house at Germantown (Pages 413-415). The residence for Vincent Astor by Delano and Aldrich (Pages 422-424) is equally free from stilted reminiscence. Possibly its roofs and the walls, with their whitewashed effects, are early American, and its window patterns are distinctly English. But the real fascination of such houses as this springs from their frank originality and their restrained simplicity. One finds the same qualities in the country seat of Reginald Fincke, Esq., at Southampton, Long Island (Pages 434-438).

The Colonial style, as is natural, appeals more to the academics than to the independents. In dealing with it, tradition has usually been closely followed. Several of the houses illustrated in this issue were derived with little modification from single prototypes, or by a combination of features copied with almost literal exactness.

Even more often it is in such isolated elements as doorways, cornices and mantels that we can detect an active application of early motives and formulas. The American wing of the Metropolitan Museum has already exercised a potent influence, particularly in the matter of interior woodwork and decoration. It has for the first time really popularized "Early American" in the minds of the public, it has appealed to our patriotic instinct, and it has left with us a conviction of the enduring beauty and the fresh possibilities inherent in our early craftsmanship.

This might seem a victory for the traditionalists. It has long been considered, so to speak, that though the Colonial house might break it would not bend. Its inherent formality, it was contended, was fixed, and could not be adapted to the complex requirements of a house, let us say, on an irregular hillside and in the country. Yet this has presented no particular difficulty to the liberals. Each year we are finding new and very successful examples as rambling in their grouping as in the cases of houses of the purely informal type. The very successful house built for the Very Rev. William Bratenahl near Gloucester, Massa-

chusetts (Pages 480, 481) is an illustration of these possibilities.

It is quite true that many of the classic Georgian and Colonial examples are laid along fixed and rigid lines. Symmetry and absolute regularity seemed as desirable in houses to the people of the eighteenth century as they did in poetry, music and government. Yet it may not be an unpardonable heresy to say that many of the classic eighteenth century dwellings were either avowedly inconvenient or extravagant of space. This is said in the face of the common argument that the square or box form is the most economical. The rooms in such houses two centuries ago were perfectly balanced without a corresponding balance in utility. They sometimes, indeed, obtained pleasing vistas, but only by a costly spaciousness. They lacked the quality of illusion. In the hands of modern romanticists the Colonial country house may take on a grace and adaptability not attained by those who invented it. Certainly the style is not dead, nor have its possibilities been exhausted.

So far we have been thinking largely in terms of line. But the adventurous quality in modern country house architecture may also be found in the selection and use of materials. Materials today tend to be used for their own sake, without strict regard for historical correctness. The experimental architect frankly seeks the picturesque. Texture is featured, at times, as in the house built by Lewis Bowman for Herbert Hastings, Esq. (Pages 439, 440), in an exaggerated form. Here brick, stone and stucco are mixed. Occasionally two materials are contrasted, such as wood and brick or, as in the house of Mr. Hugh McNair Kahler by Aymar Embury, stone and stucco (Pages 453-455). All of the art of the builder's craft is drawn upon. It is as if some one had catalogued all the picturesque, all the "truly telling" effects of old and new world domestic architecture, and the architects had shopped around for whatever gave them the immediate effect they desired.

This practice is sophisticated but not insincere. It is not even new. The

Gothic builders in England valued texture and used similar expedients. They frequently patterned their walls with flint; alternated thick and thin courses of stone in masonry; introduced here and there fragments of brick—all with the same object—to give interest to the texture and indirectly to improve the color effect. Our own attitude is frankly predatory. We are like Kipling:

*When Homer
smote 'is
bloomin'lyre,
E'd 'card men
sing by land
and sea,
And what 'e
thought 'e
might re-
quire,
'E went and
took, the
same as me.*

But what we take we are disposed to modify to suit our tastes, and so make it our own.

It is of the essence of the romantic point of view in the arts that there can be no set rule, no final solution of an artistic problem. This is as true of the architect as of the painter. The elements that go into a house are as fluid, as capable of endless variation, as the colors on the artist's palette. The ability of the designer to achieve successful effects will depend upon his handling of these pigments. A house executed in concrete in a chill northern climate may strike us with nothing but its deadly monotony. Yet the same design may be full of lively interest when carried out in a native stone. Or concrete and stucco may be the ideal materials for the

Southwest, with its intense contrasts of sunshine and shadow.

For certain types of dwellings brick will continue to claim the preference. Brick fits well with the Georgian tradition and with certain examples of the Colonial, and brick with cut stone trim is the rule for houses in the Tudor vein. But brick is a dialect which need not be uninteresting. We have already escaped

from the dreariness of brick in the dull cranberry red shades, or brick of the same shade over an entire wall. We have learned to break, vary and soften our sober browns and Puritanic reds. Sand finishes, hand-made quality and irregular surfaces all can be used to give relief and geniality.

Lewis Bowman has obtained a pleasing originality in his house for Herbert Hastings, Esq. (Page 440), by the use of irregular dark "clinkers" with

raked joints, employed in this case to "top off" a stone chimney. Brickwork can be effectively quite independent of style, as Charles R. Greco has shown in his Cleveland house (Page 426). Here the brick and cut stone trim were selected for harmonious tone relations, rather than to produce contrast. By such methods one may produce vividness or softness, according to his taste and the nature of his problem, almost as easily as though he were working in dyed textiles.



HOUSE FOR W. ALLSTON FLAGG, ESQ., WESTBURY, L. I.

Butler & Corse Architects

Inspired by Models in the Connecticut River Valley

When native stone is used alone for exterior walls, the modern practice is to keep the details very simple; there are few mouldings, either at window jambs or elsewhere, and carving is entirely absent. The doorway is in nearly every case the center of interest, and the place upon which is bestowed whatever enrichment there may be. One of the most satisfactory of these dwellings is illustrated on page 396.

This house was planned and built to fit the contours of the rocky site, with practically no grading. It is an excellent example of the adaptation of design to environment, and in that way serves to illustrate my general thesis.

Cut stone has seen its best days, and is now very seldom employed for entire walls in domestic architecture. Its place has been usurped by rubble masonry or by other less expensive materials. Its chief remaining use is for trim in residences of Tudor characteristics.

I have tried to show, with the aid of the illustrations at my disposal, that the country house in America is more free than elsewhere from the restraint of tradition. This is perfectly in accord with our isolation, with the social and aesthetic ideals that have developed during our conquest of a new continent, and

with our increasing wealth. We have both the inclination and the means for experiment. We consciously prefer modernity—that is to say, forms which we find congenial and pleasing in our own environment, and not those which have satisfied other men in other environments.

Are we any nearer a realization of the old yearning for an "American style?"

Perhaps no nearer than our novelists to the "great American novel." But if such a style is to be achieved it will be, not by the general adoption of any group of historic shapes and details, but by a free selection and development of styles to meet the newer and more diverse needs of modern life. Regional differences, the variety of local materials, and above all the fundamental American characteristic of looking toward the future rather than toward the past make the outlook decidedly a hopeful one. When our ruins are unearthed, some hundreds of thousands

of years hence, the archeologist may find Twentieth Century American architecture, even of the less pretentious domestic variety, as deeply and beautifully stamped with the spirit of an age as we now find the mediaeval churches of France.



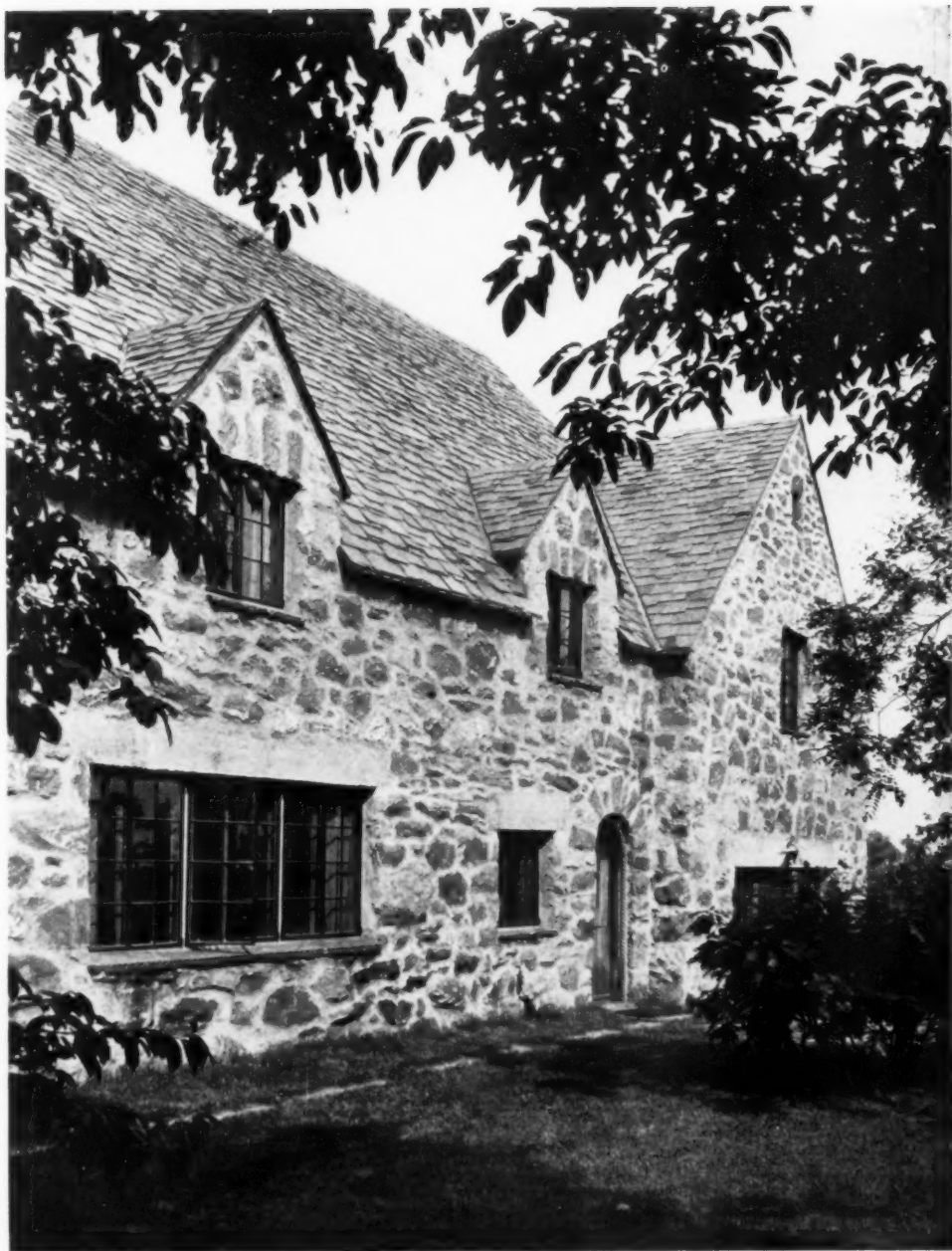
HOUSE FOR MRS. F. C. HAVEMEYER
ROSLYN, L. I.
Mott B. Schmidt, Architect
Early American Farm House Tradition



Photo, S. H. Gottscho

November, 1926

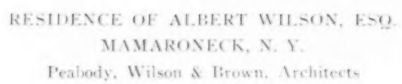
RESIDENCE OF ALBERT WILSON, ESQ., MAMARONECK, N. Y.
Peabody, Wilson & Brown, Architects



Photo, S. H. Gottscho

November, 1926

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Photo, S. H. Gottscho

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Photo, Gillies

RESIDENCE OF J. L. P. VAN METER, ESQ., PELHAM, N. Y.
F. Albert Hunt, Architect

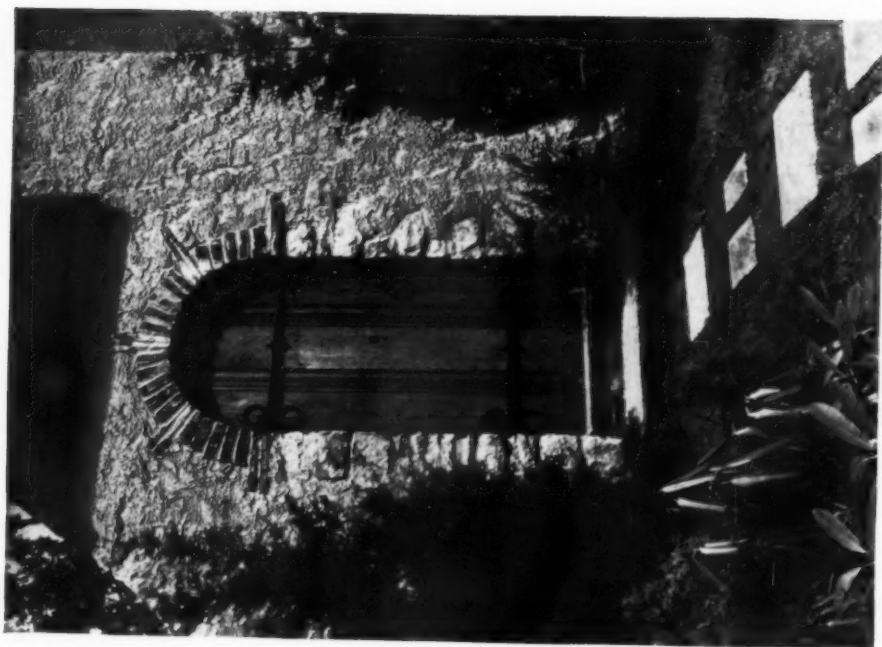
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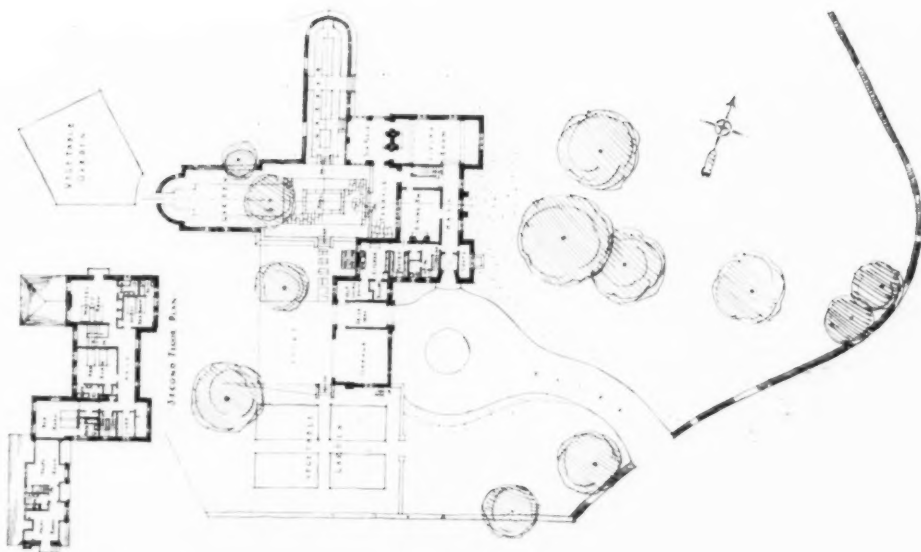


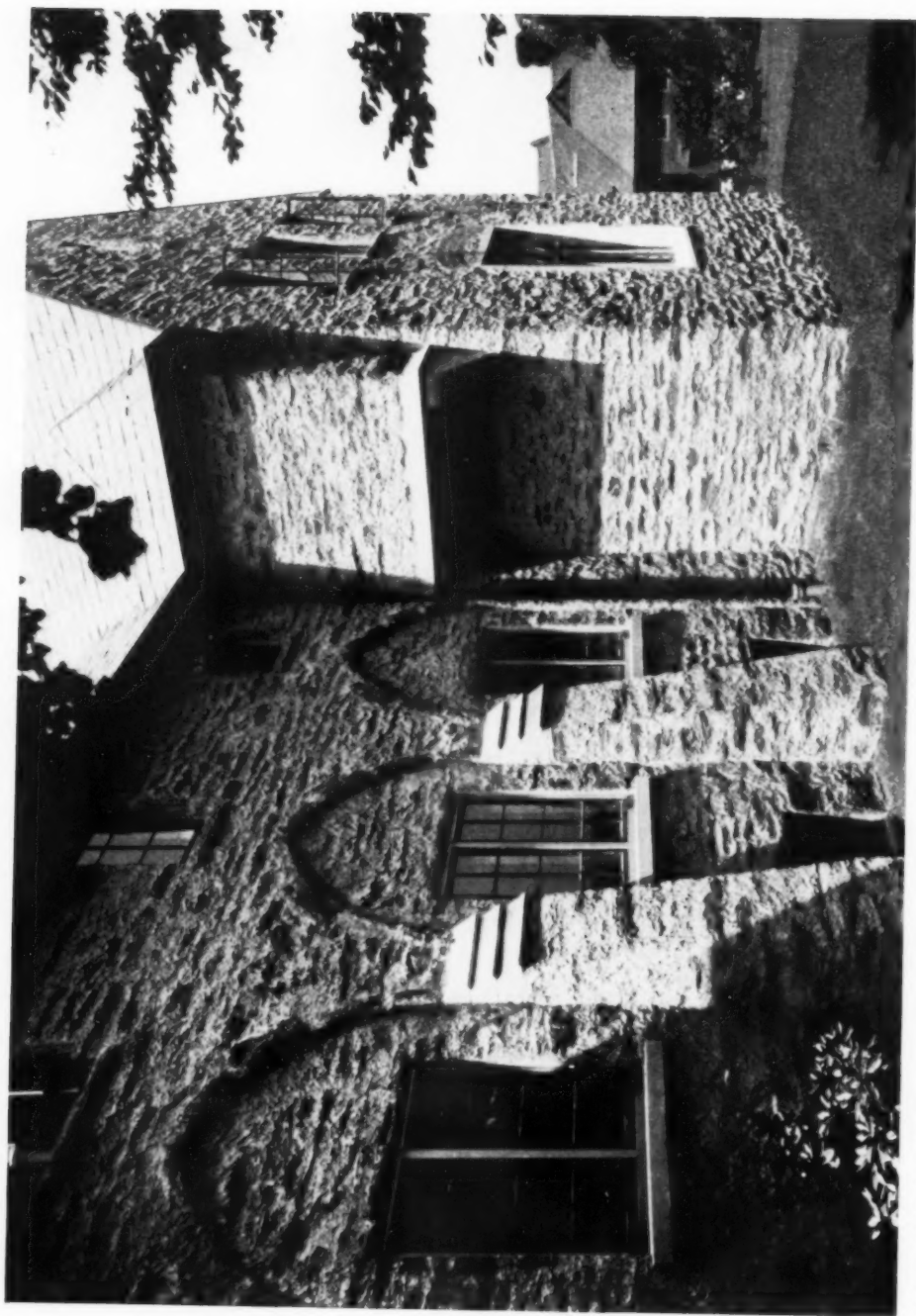
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RESIDENCE OF FRANK R. WATSON, ESQ., CHESTNUT HILL, PA.
Frank R. Watson, Architect
George E. Edkins and Wm. Heyl Thompson, Associates

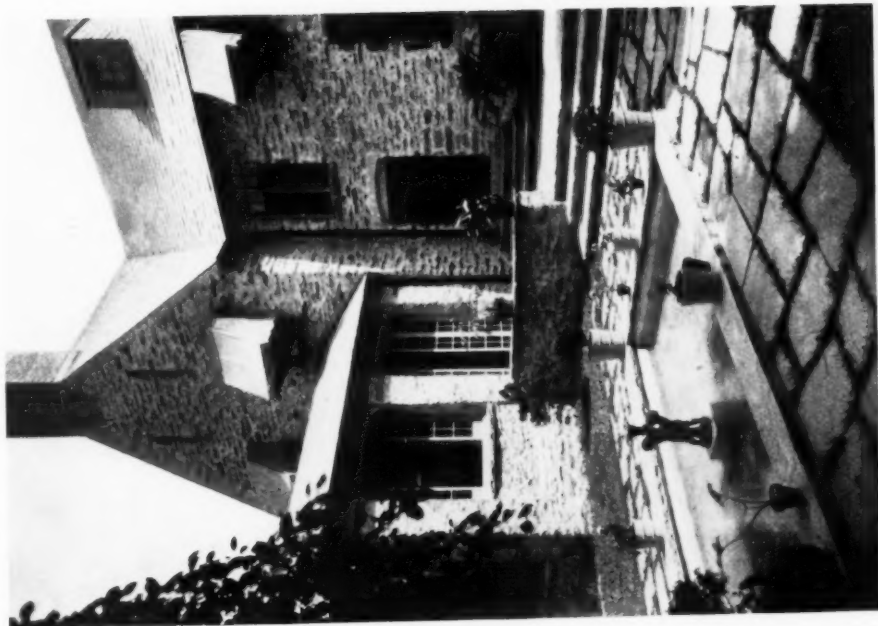




Photo, Philip B. Wallace

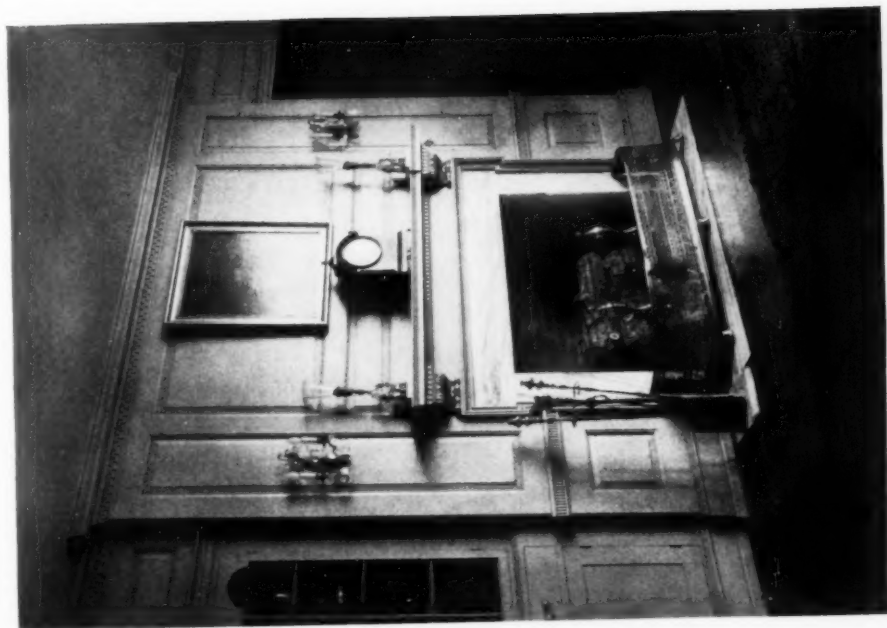
RESIDENCE OF FRANK R. WATSON, ESQ., CHESTNUT HILL, PA.
Frank R. Watson, Architect; George F. Elkins and Wm. Heyl Thompson, Associates

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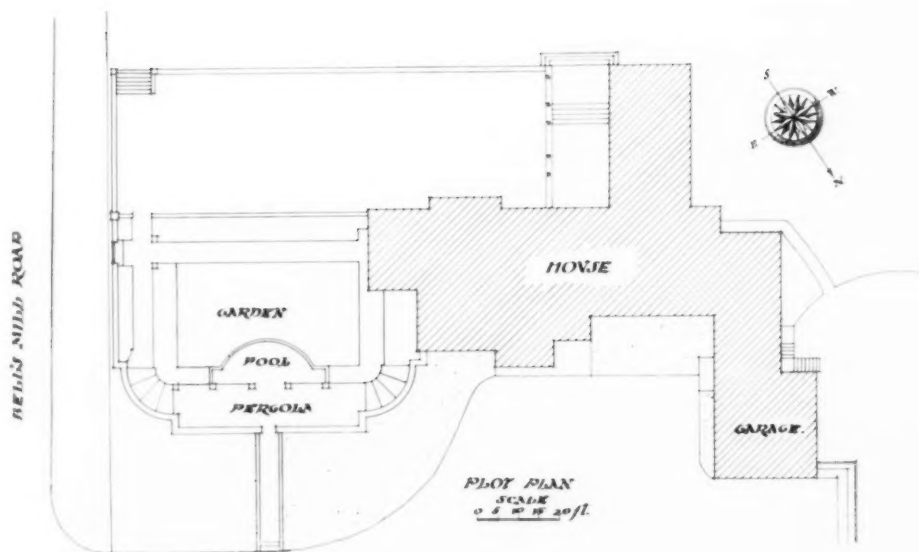


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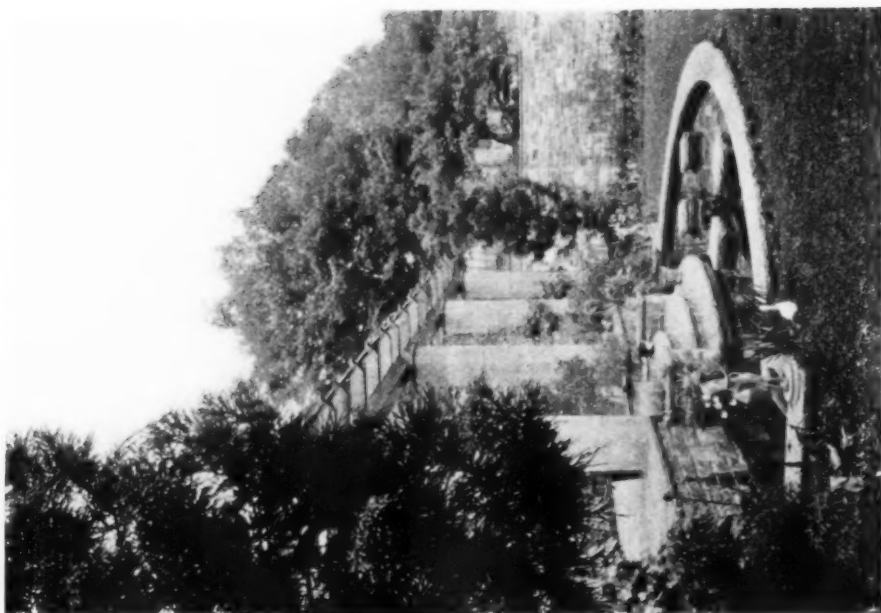


November, 1926

A HOUSE AT CHESTNUT HILL, PENNSYLVANIA
Willing, Sims & Talbutt, Architects



A HOUSE AT CHESTNUT HILL, PENNSYLVANIA
Willing, Sims & Tallant, Architects



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A HOUSE AT CHESTNUT HILL, PENNSYLVANIA
 Willing, Sims & Talbott, Architects



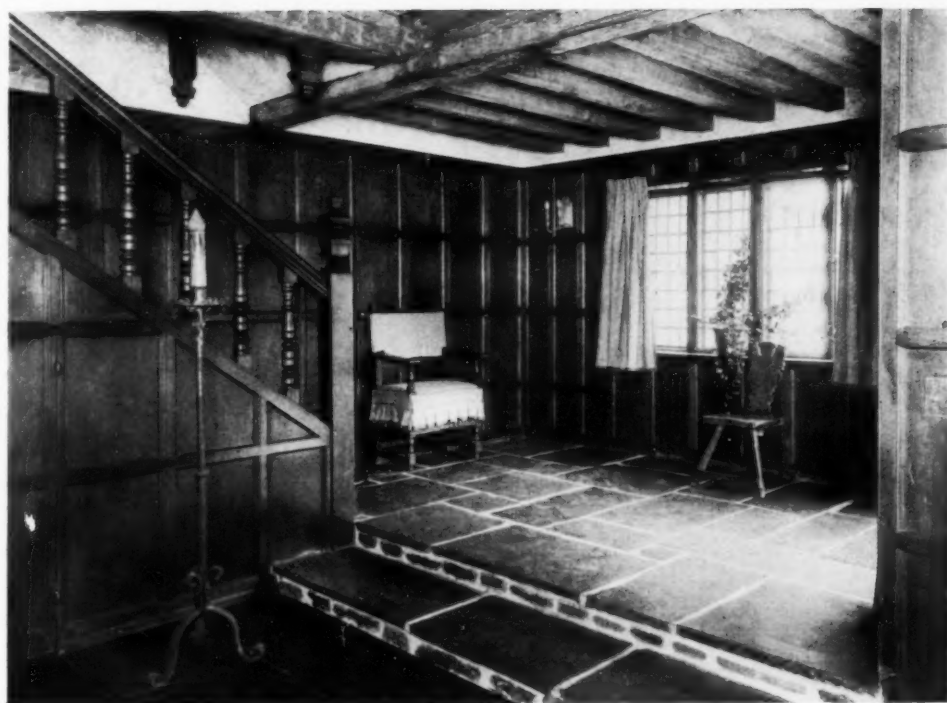
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Lewis Bowman, Architect



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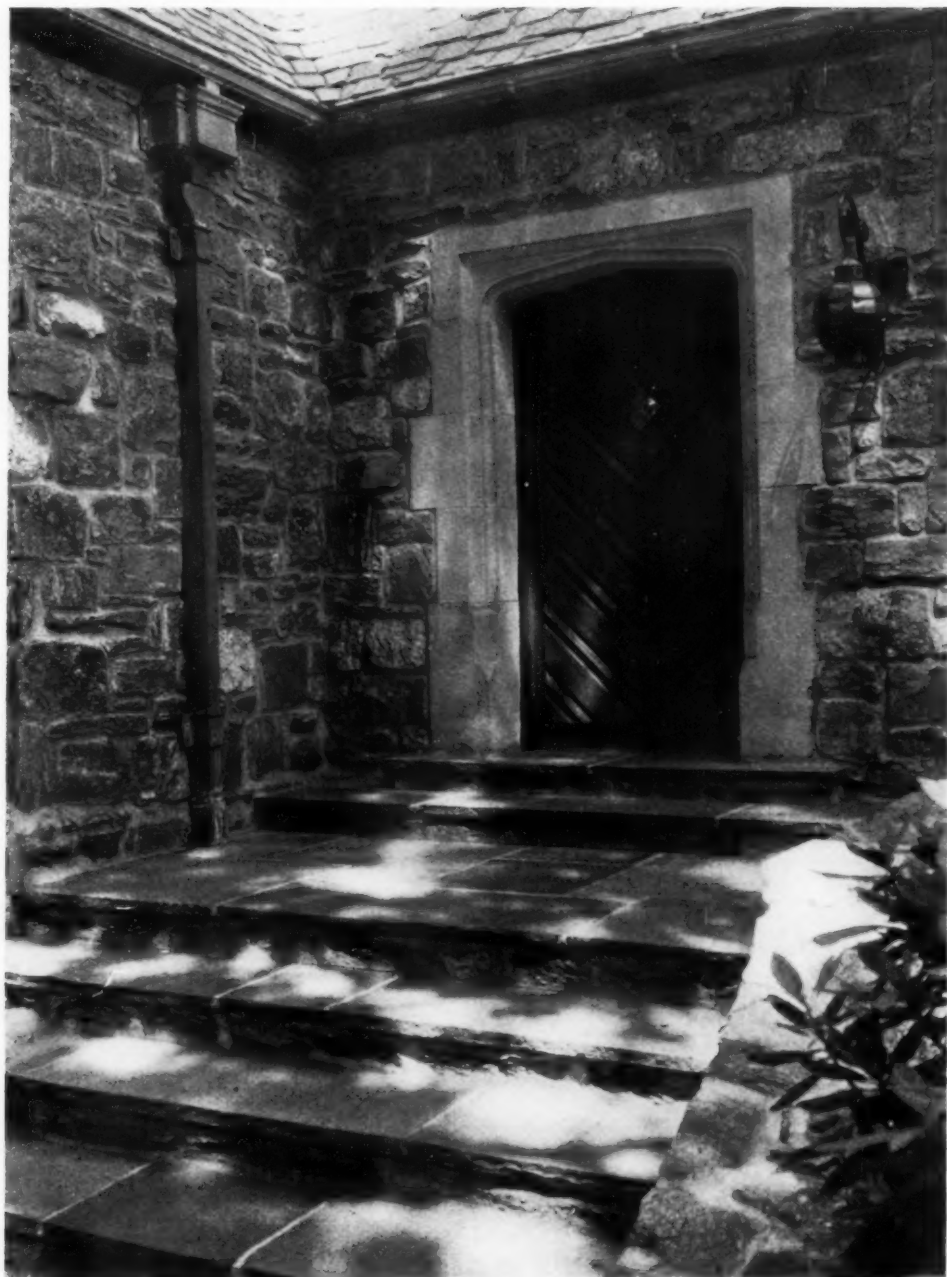
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Photo, Gillies

November, 1926

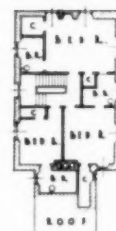
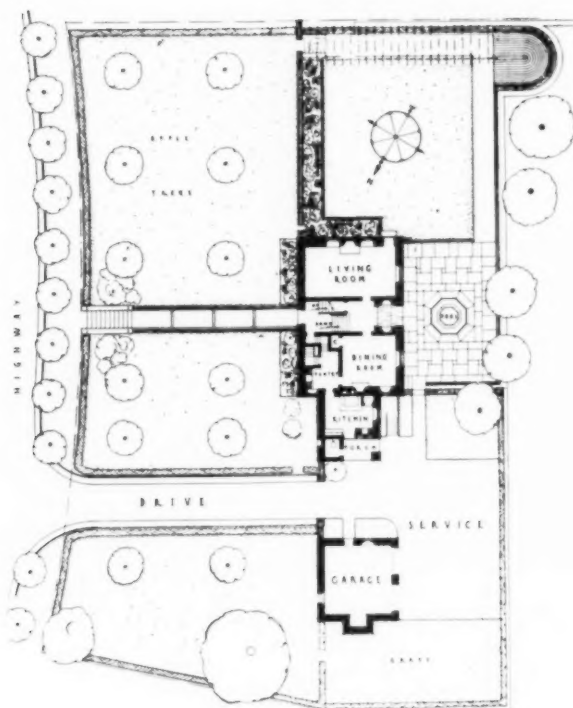
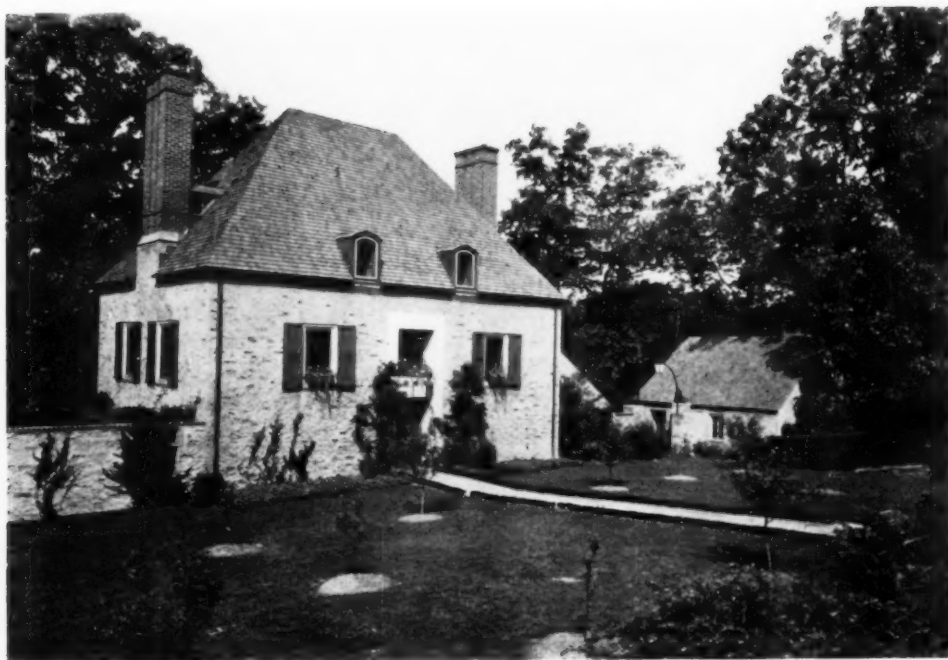
RESIDENCE OF R. V. JONES, ESQ., BRONXVILLE, N. Y.
Lewis Bowman, Architect



Photo, Philip B. Wallace

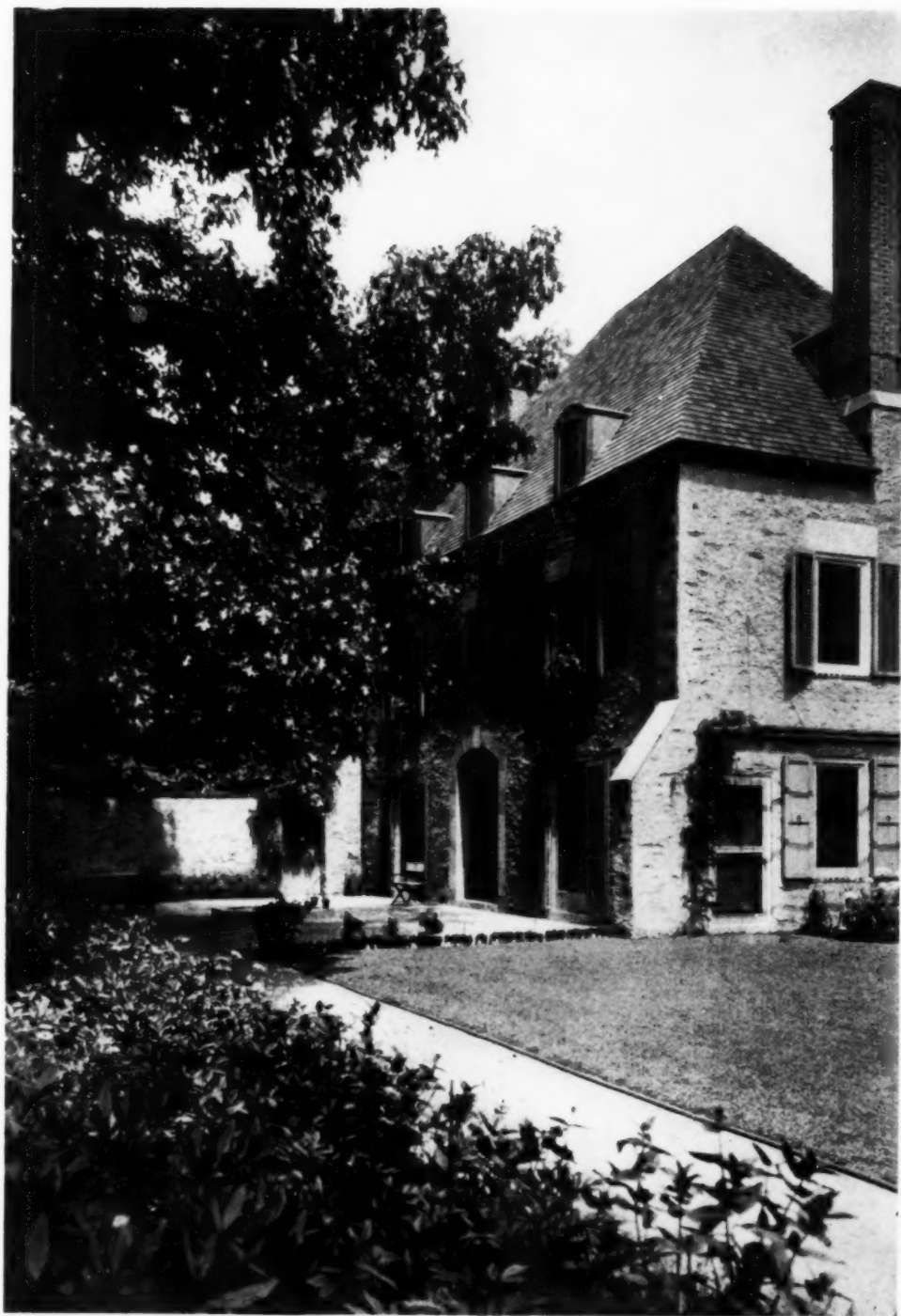
November, 1926

RESIDENCE OF CHARLES J. McMANUS, ESQ., GERMANTOWN, PA.
Mellor, Meigs & Howe, Architects



SECOND FLOOR PLAN.

RESIDENCE OF
CHARLES J. McMANUS, ESQ.
GERMANTOWN, PA.
Mellor, Meigs & Howe, Architects

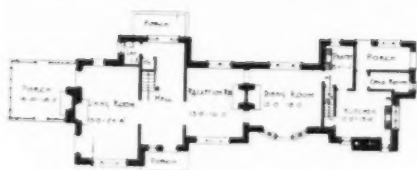
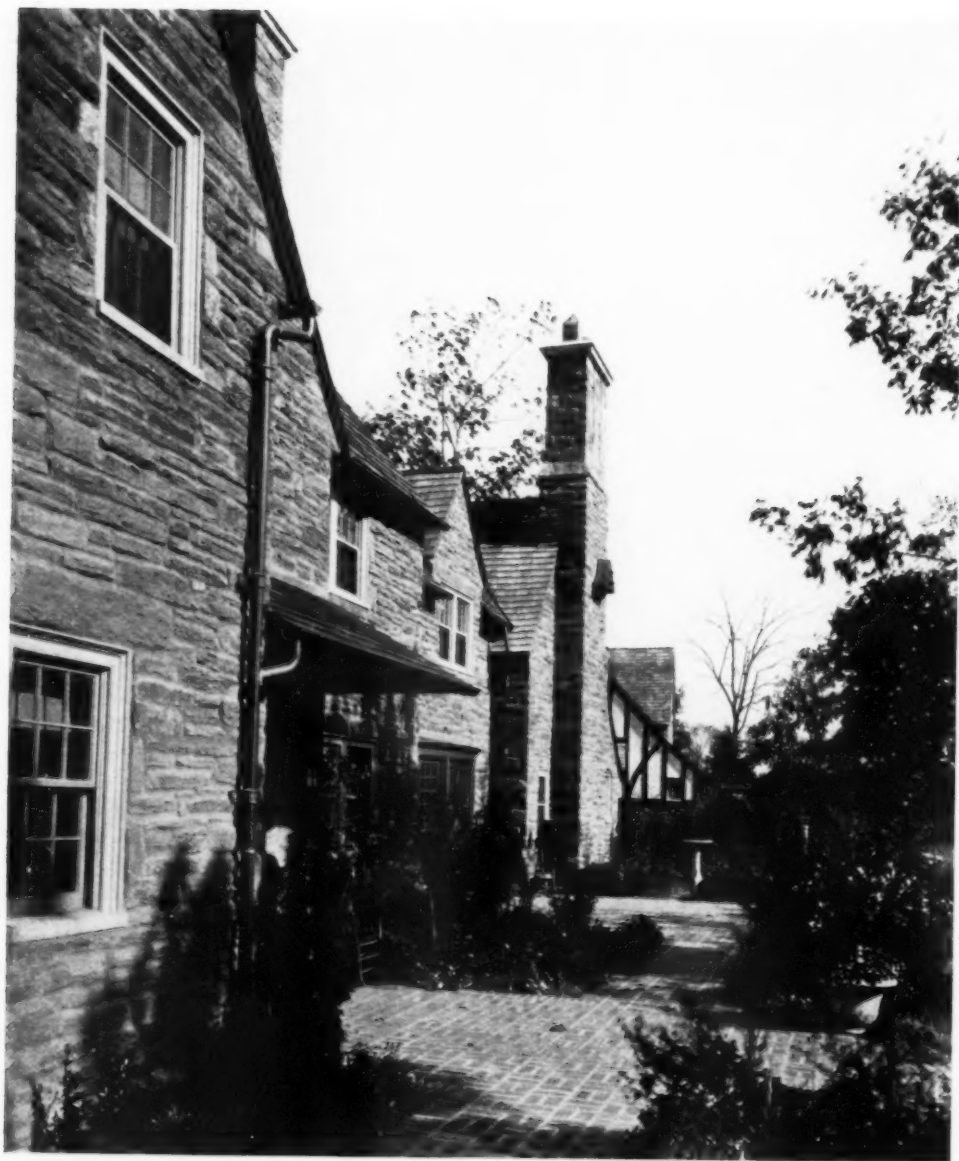


Photo, Philip B. Wallace

RESIDENCE OF CHARLES J. McMANUS, ESQ., GERMANTOWN, PA.

Mellor, Meigs & Howe, Architects

November, 1926



RESIDENCE OF C. E. DOAN, ESQ., RYDAL, PA.
Carl A. Ziegler, Architect

November, 1926



RESIDENCE OF C. E. DOAN, ESQ., RYDAL, PA.
Carl A. Ziegler, Architect

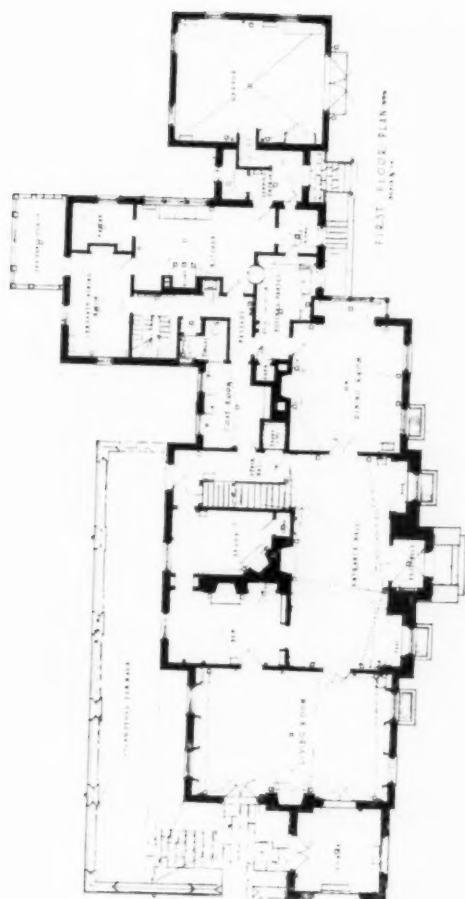
November, 1926



Photo, Arthur Cushman Haskell

RESIDENCE OF MRS. EDWARD C. HAMMOND, BROOKLINE, MASS.
Parker, Thomas & Rice, Architects

November, 1926



RESIDENCE OF
MRS. EDWARD C. HAMMOND
BROOKLINE, MASS.
Parker, Thomas & Rice
Architects



Photo, Arthur Cushman Haskell

November, 1926

RESIDENCE OF MRS. EDWARD C. HAMMOND, BROOKLINE, MASS.
Parker, Thomas & Rice, Architects



Photo, Paul J. Weber

November, 1926

RESIDENCE OF MRS. EDWARD C. HAMMOND, BROOKLINE, MASS
Parker, Thomas & Rice, Architects



Photo, Mattie Edwards Hewitt

November, 1926

RESIDENCE OF VINCENT ASTOR, ESQ., PORT WASHINGTON, L. I.
Delano & Aldrich, Architects



Photo, Mattie Edwards Hewitt

November, 1926

RESIDENCE OF VINCENT ASTOR, ESQ., PORT WASHINGTON, L. I.
Delano & Aldrich, Architects



Photo, Mattie Edwards Hewitt

RESIDENCE OF VINCENT ASTOR, ESQ., PORT WASHINGTON, L. I.

Delano & Aldrich, Architects

November, 1926



Photo, Thos. Edison

RESIDENCE OF W. A. GOLDSMITH, ESQ., CLEVELAND, OHIO
Charles R. Greco, Architect; Edward G. Reel, Associate

November, 1926



Photo, T. S. Ellison

November, 1926

RESIDENCE OF W. A. GOLDSMITH, ESQ., CLEVELAND, OHIO
Charles R. Greco, Architect; Edward G. Reed, Associate



Photo, Foster Disinger

November, 1926

RESIDENCE OF C. C. VAN DEUSEN, ESQ., SARATOGA SPRINGS, N. Y.
Alfred Hopkins, Architect

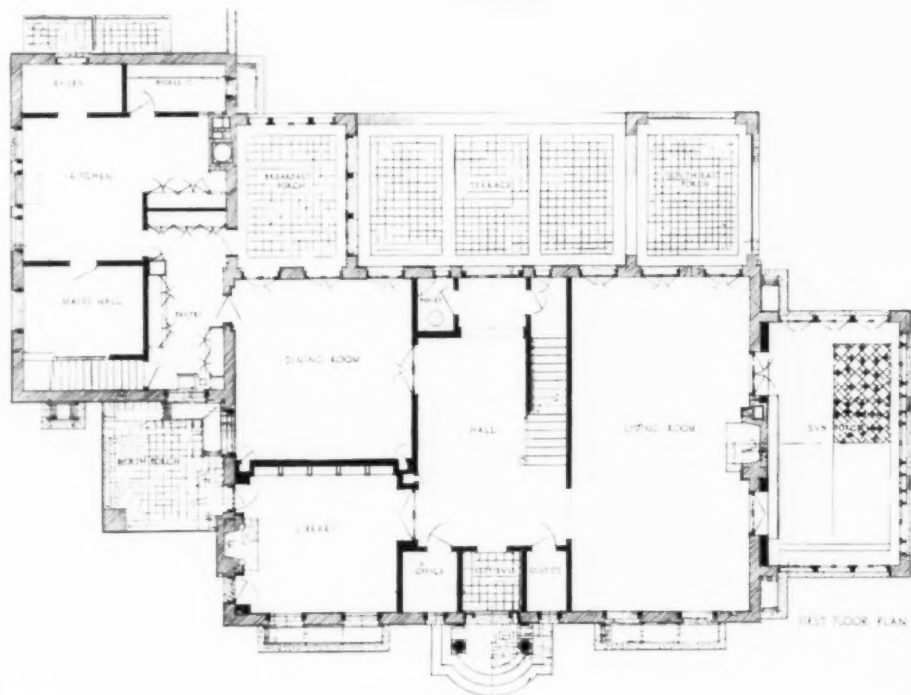
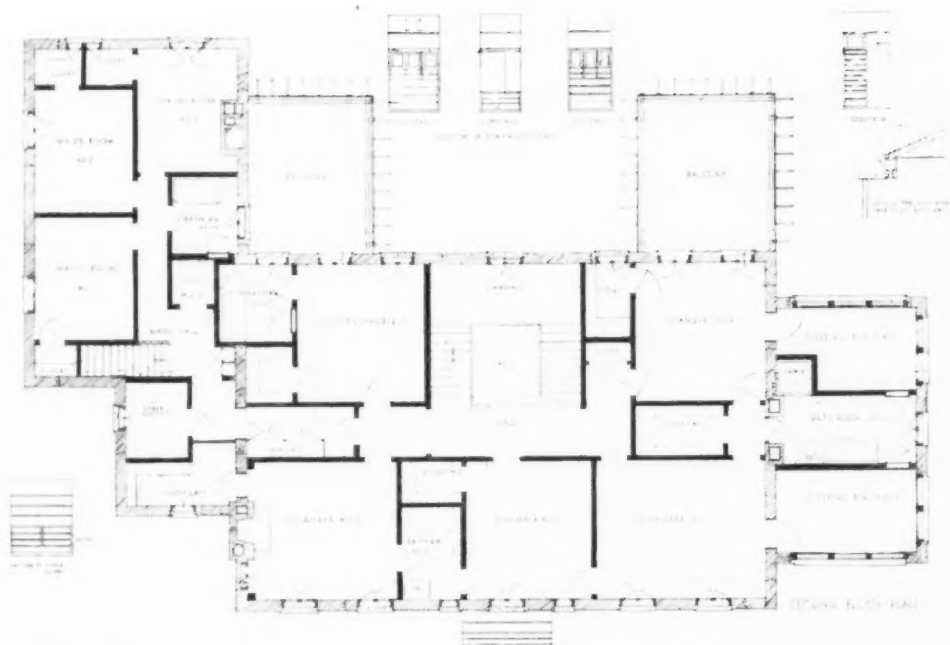


RESIDENCE OF D. A. MILLETT, ESQ., DENVER, COLORADO

W. E. & A. A. FISHER, ARCHITECTS

[428]

November, 1926



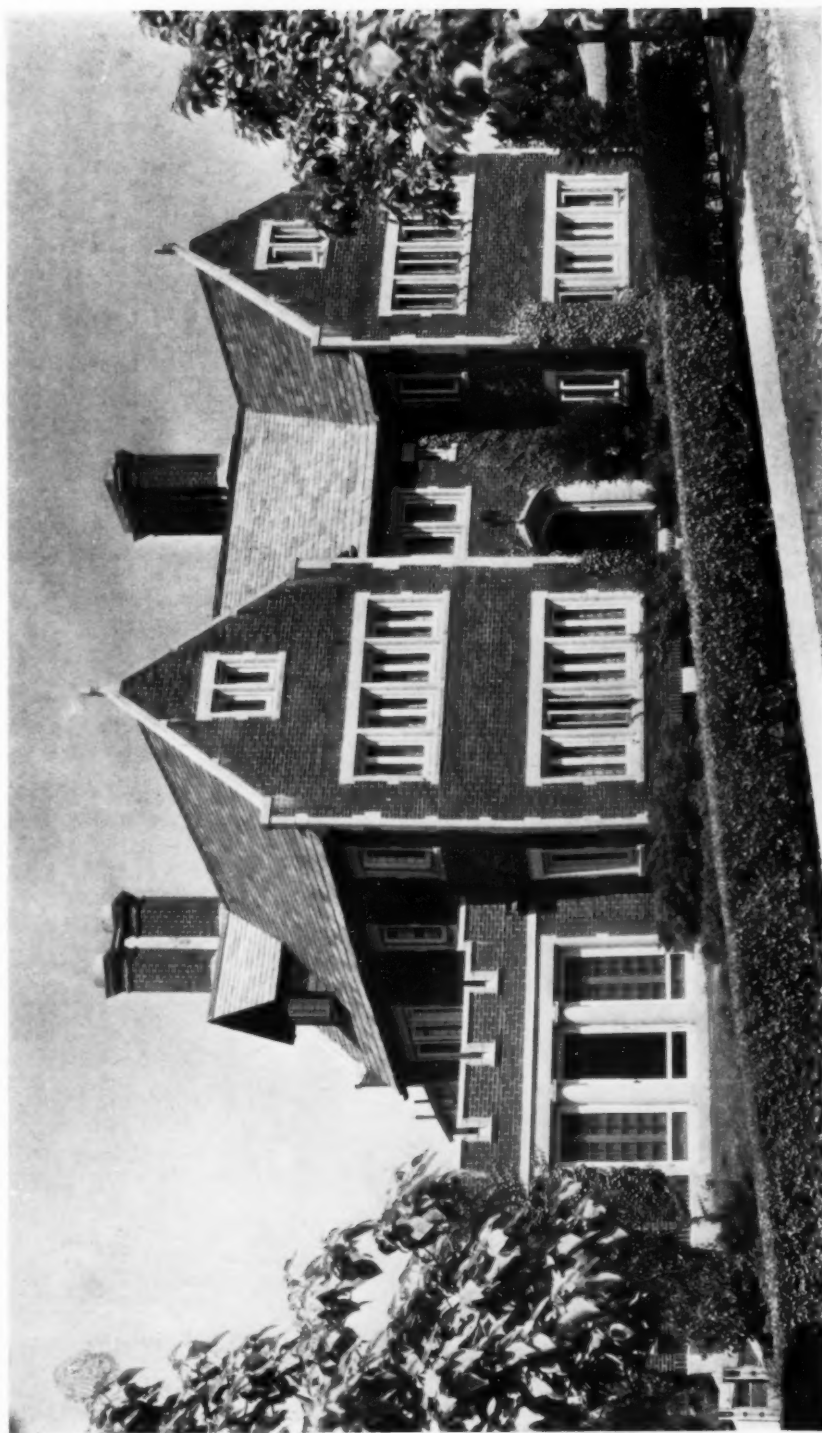
RESIDENCE OF D. A. MILLETT, ESQ., DENVER, COLORADO

W. E. & A. A. Fisher, Architects



RESIDENCE OF D. A. MILLETT, ESQ., DENVER, COLORADO
W. E. & A. A. FISHER, ARCHITECTS

November, 1926



Photo, Arthur Cushman Haskell

RESIDENCE OF WILLIAM GRAY, ESQ., BROOKLINE, MASS.
Ripley & Le Bonallier, Architects

November, 1926



Photo, Arthur Cushman Haskell

November, 1926

RESIDENCE OF WILLIAM GRAY, ESQ., BROOKLINE, MASS.
Ripley & Le Boutillier, Architects



RESIDENCE OF MRS. M. W. NOYES, WINNETKA, ILLINOIS
John Archibald Armstrong, Architect

November, 1926

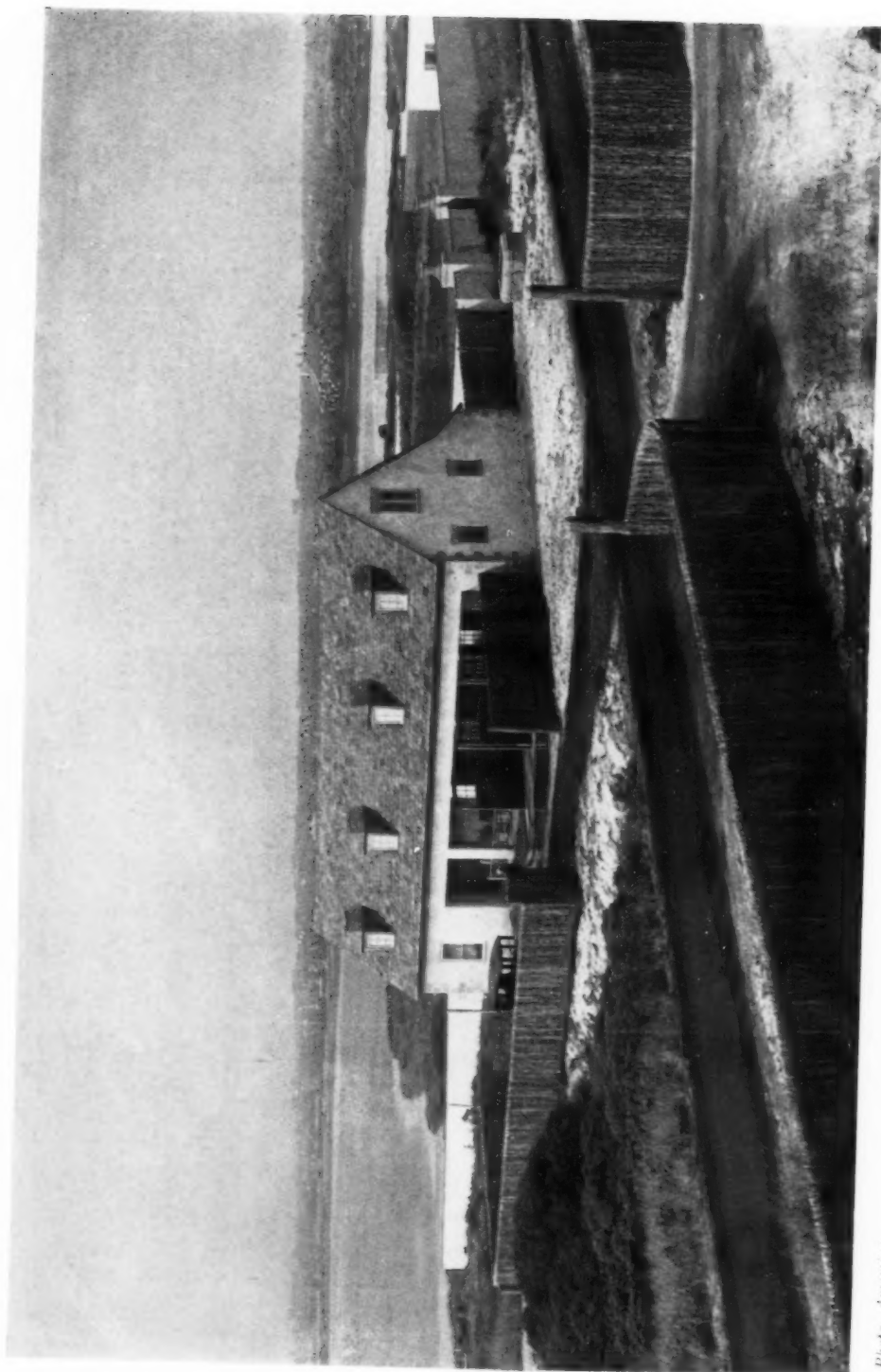


Photo Anonyme

Garage

RESIDENCE OF REGINALD FINCKE, ESQ., SOUTHAMPTON, L. I.
Peabody, Wilson & Brown, Architects

November, 1916



Photo, America

RESIDENCE OF REGINALD FINCKE, ESQ., SOUTHAMPTON, L. I.
Peabody, Wilson & Brown, Architects

November, 1926



Photo, Amemiya

November, 1926

RESIDENCE OF REGINALD FINCKE, ESQ., SOUTHAMPTON, L. I.
Peabody, Wilson & Brown, Architects

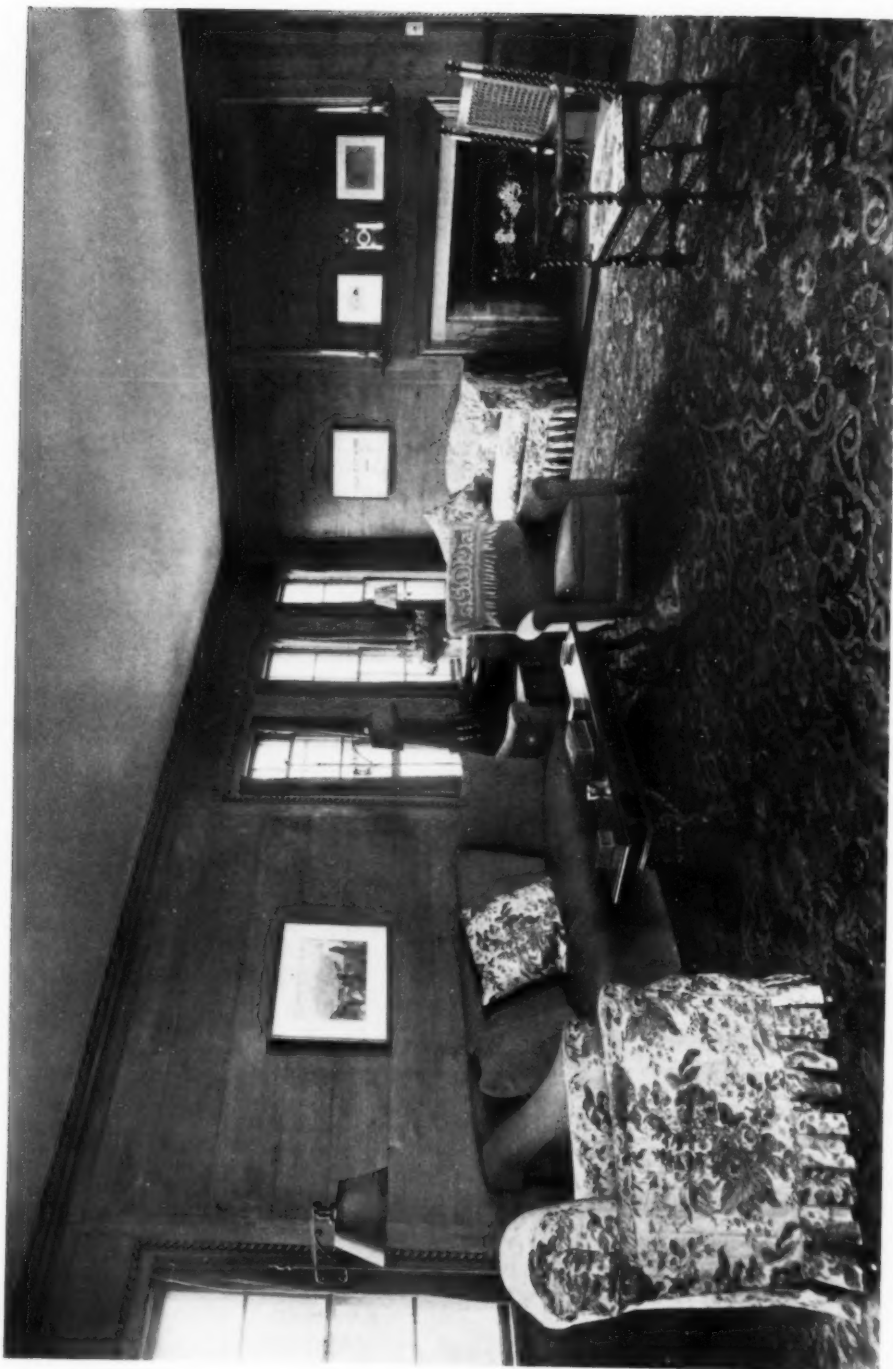


Photo, Amemiya

RESIDENCE OF REGINALD FINCKE, ESQ., SOUTHAMPTON, L. I.

November, 1926

Peabody, Wilson & Brown, Architects



Photo, Anonimye

RESIDENCE OF REGINALD FINCKE, ESQ., SOUTHAMPTON, I. L.
Pebody, Wilson & Brown, Architects

November, 1926

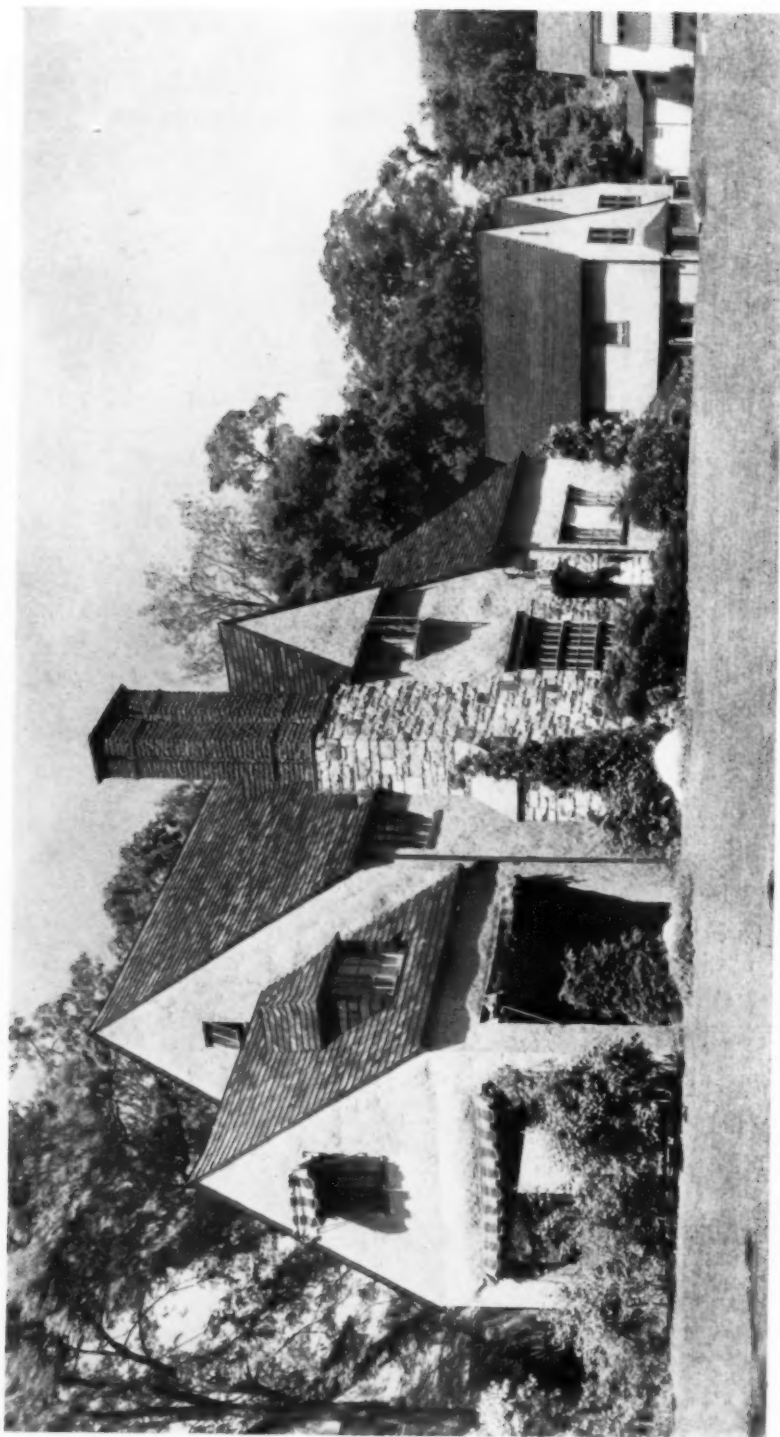


Photo, Gillies



November, 1936

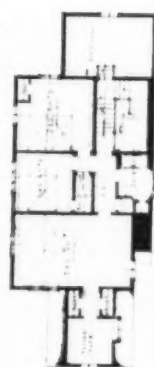
RESIDENCE OF HERBERT HASTINGS, ESQ., BRONXVILLE, N. Y.
Lewis Bowman, Architect



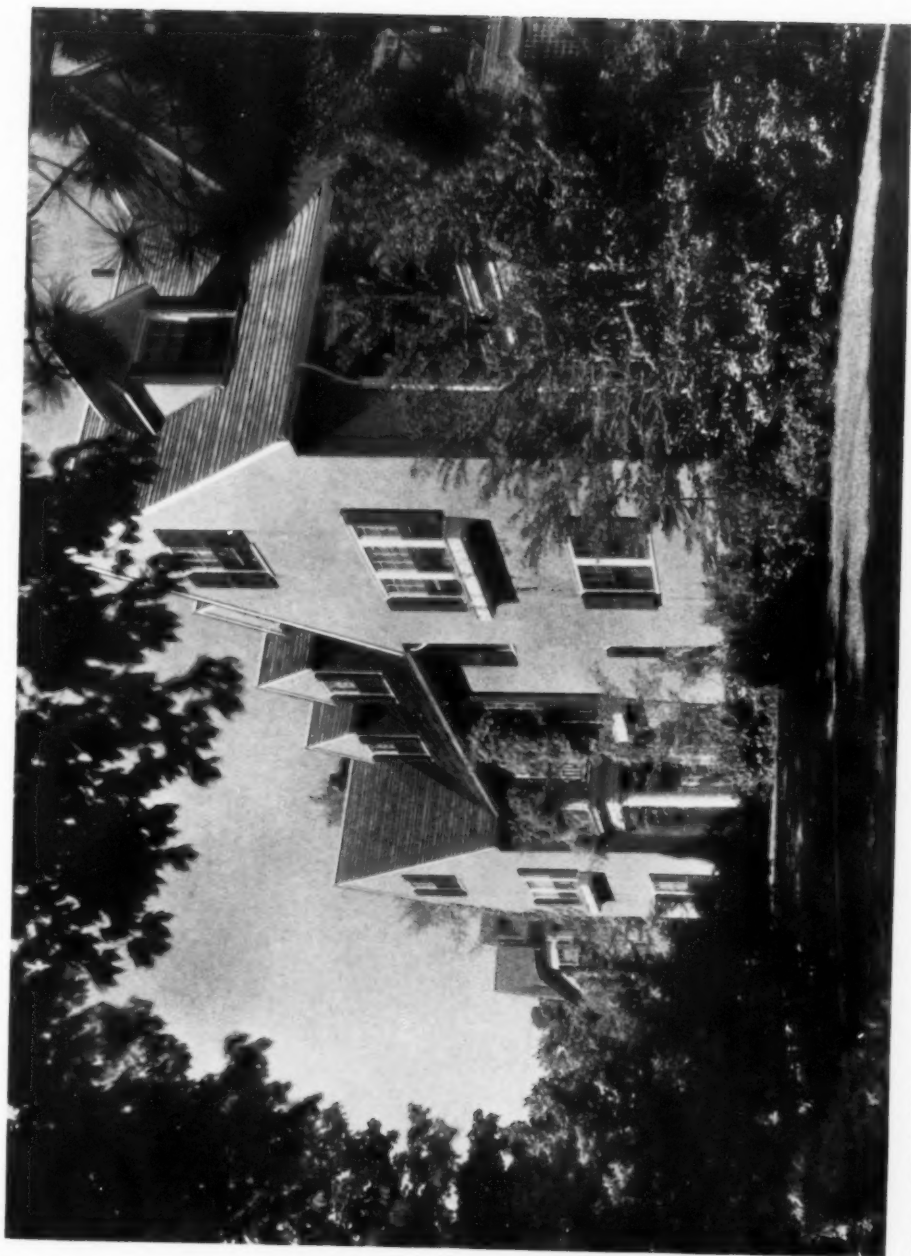
Photo, Gillies



November, 1926



RESIDENCE OF HERBERT HASTINGS, ESQ., BRONXVILLE, N. Y.
Lewis Bowman, Architect



Photo, Paul L. Weber

RESIDENCE OF FRANKLIN R. JOHNSON, ESQ., BROOKLINE, MASS.
Andrews, Jones, Biscoe & Whitmore, Architects

November, 1926



Photo, Paul J. Weber

November, 1926

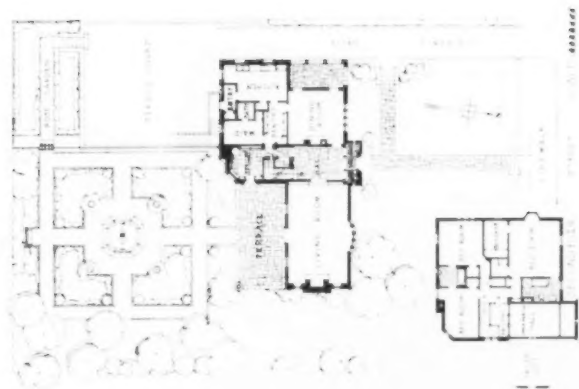
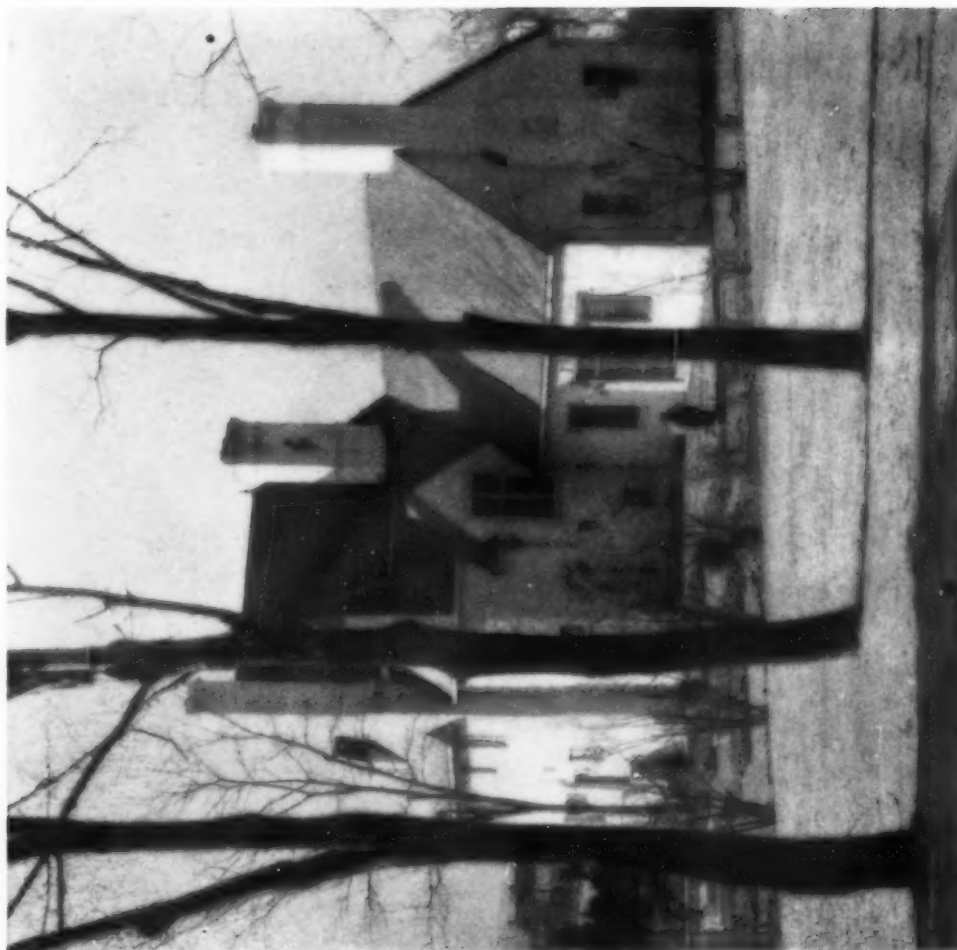
RESIDENCE OF FRANKLIN R. JOHNSON, ESQ., BROOKLINE, MASS.
Andrews, Jones, Biscoe & Whitmore, Architects



Photo, S. H. Gottscho

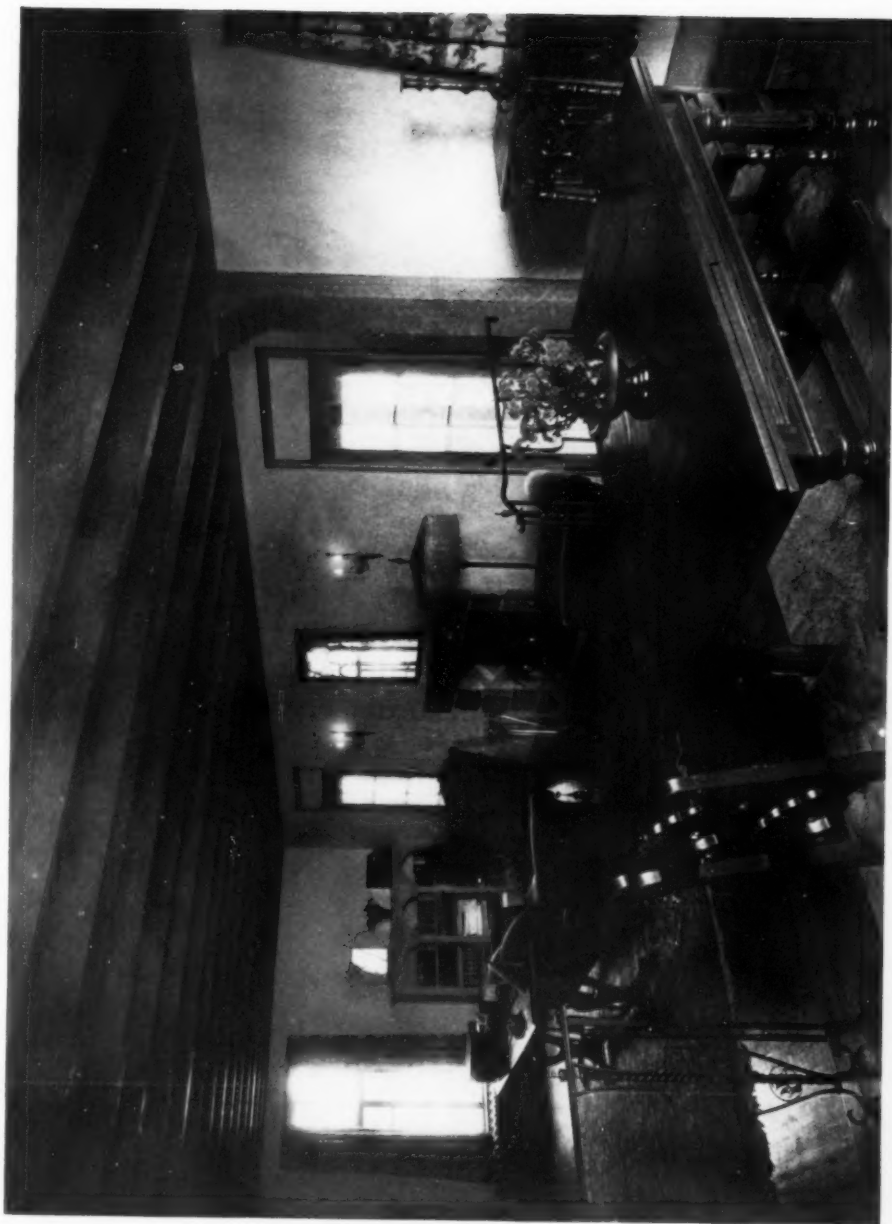
November, 1926

RESIDENCE OF G. S. JACOBSON, ESQ., NEW ROCHELLE, N. Y.
Oscar Vattet, Architect



RESIDENCE OF
G. S. JACOBSON, ESQ.
NEW ROCHELLE, N. Y.
Oscar Voigt, Architect

Photo, S. H. Guttman



Photo, S. H. Gottsche

RESIDENCE OF WILLIAM E. FRENAYE, ESQ., LLEWELLYN PARK, N. J.
Howard & Frenaye, Architects

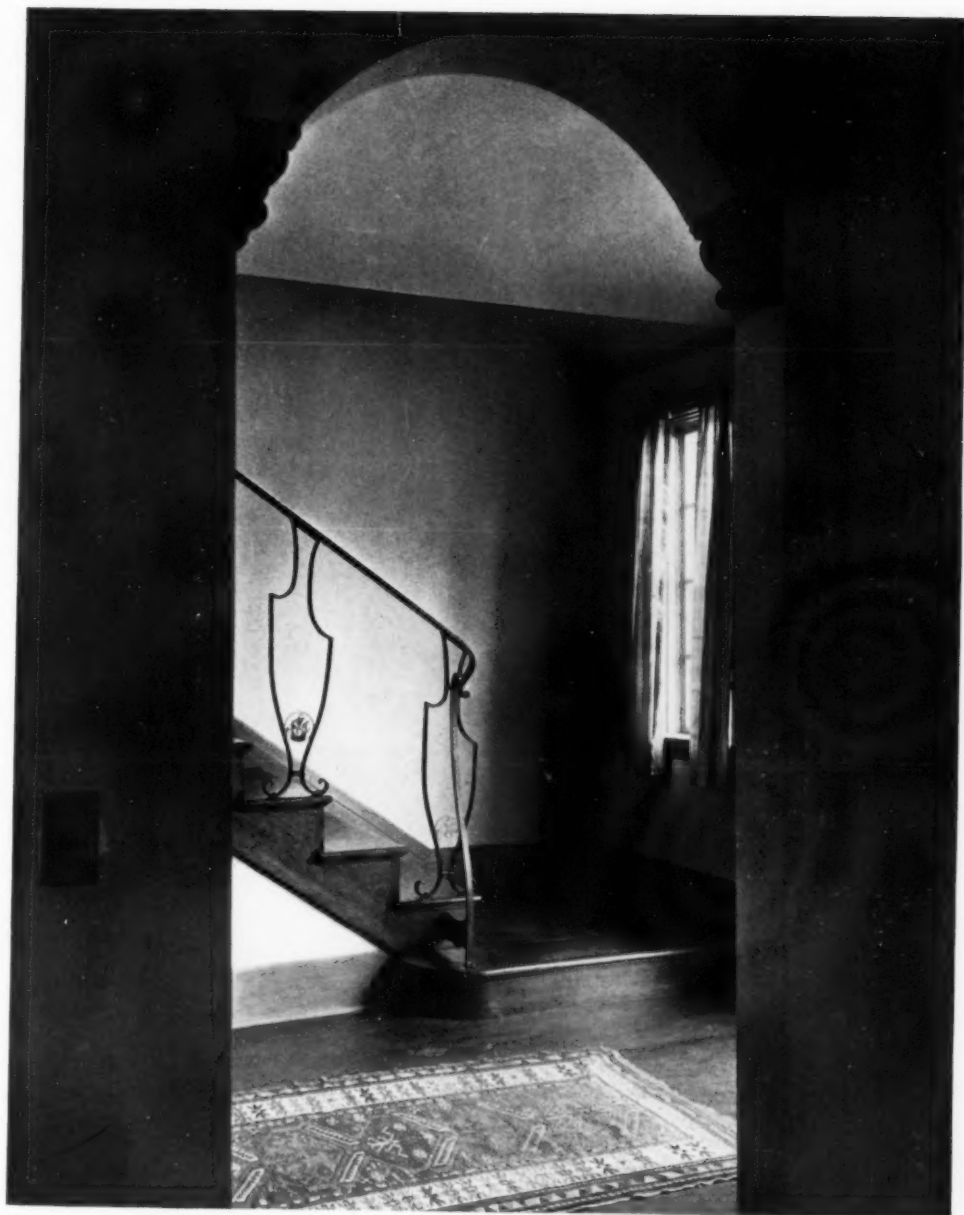
November, 1926



RESIDENCE OF
WILLIAM E. FRENAYE,
ESQ.
LLEWELLYN PARK
N. J.

Howard & Frenaye
Architects

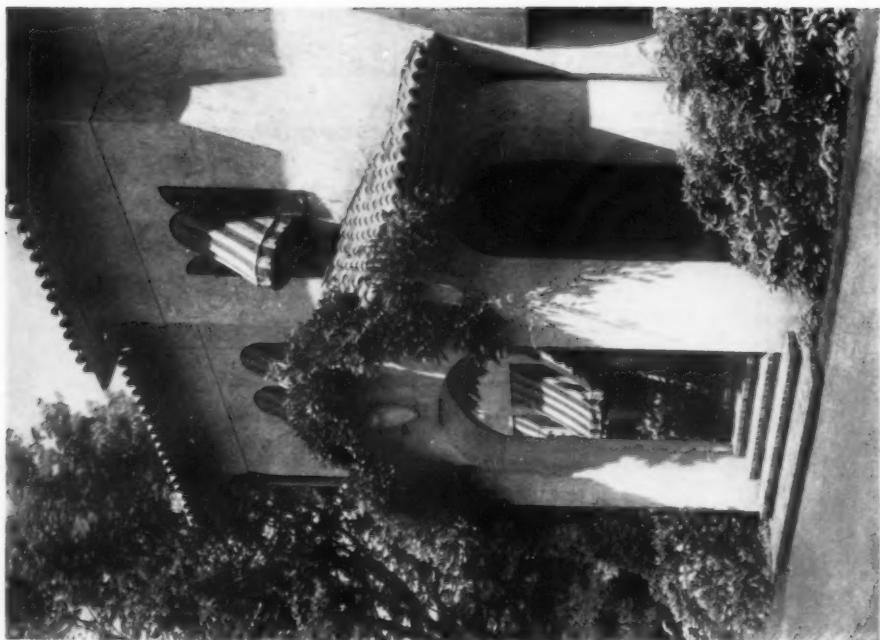
Photo, S. H. Gottsch



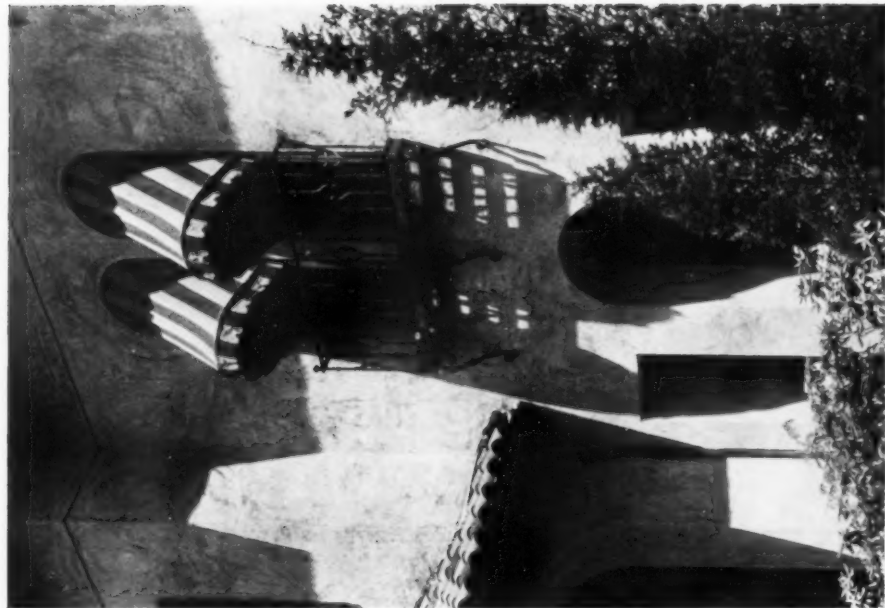
Photo, S. H. Gottscho

November, 1926

RESIDENCE OF WILLIAM E. FRENAYE, ESQ., LLEWELLYN PARK, N. J.
Howard & Frenaye, Architects



Photo, America

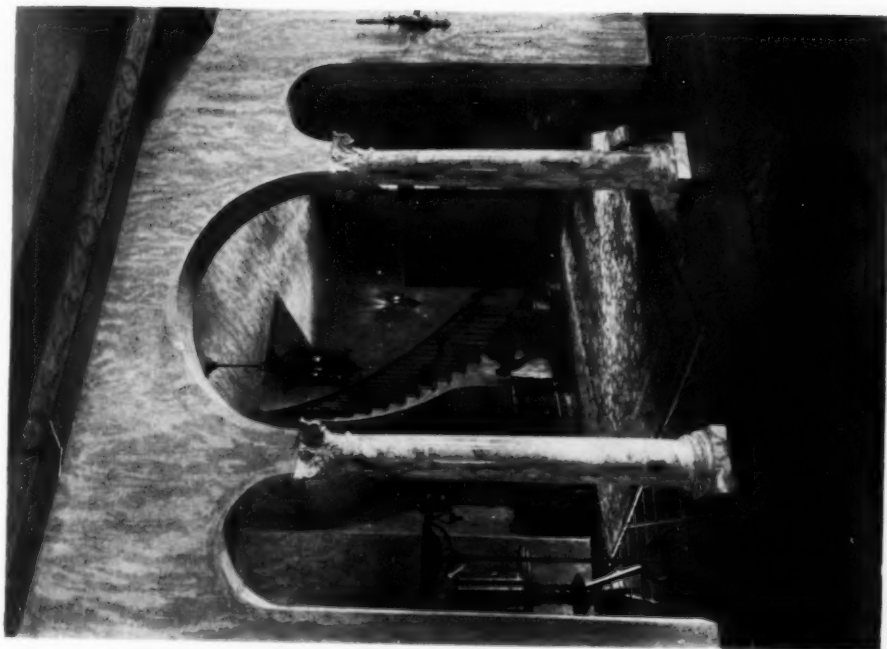


November, 1926

RESIDENCE OF MICHAEL E. PATERO, ESQ., IRVINGTON, N. Y.
Rosario Canalela, Architect



Photo, America



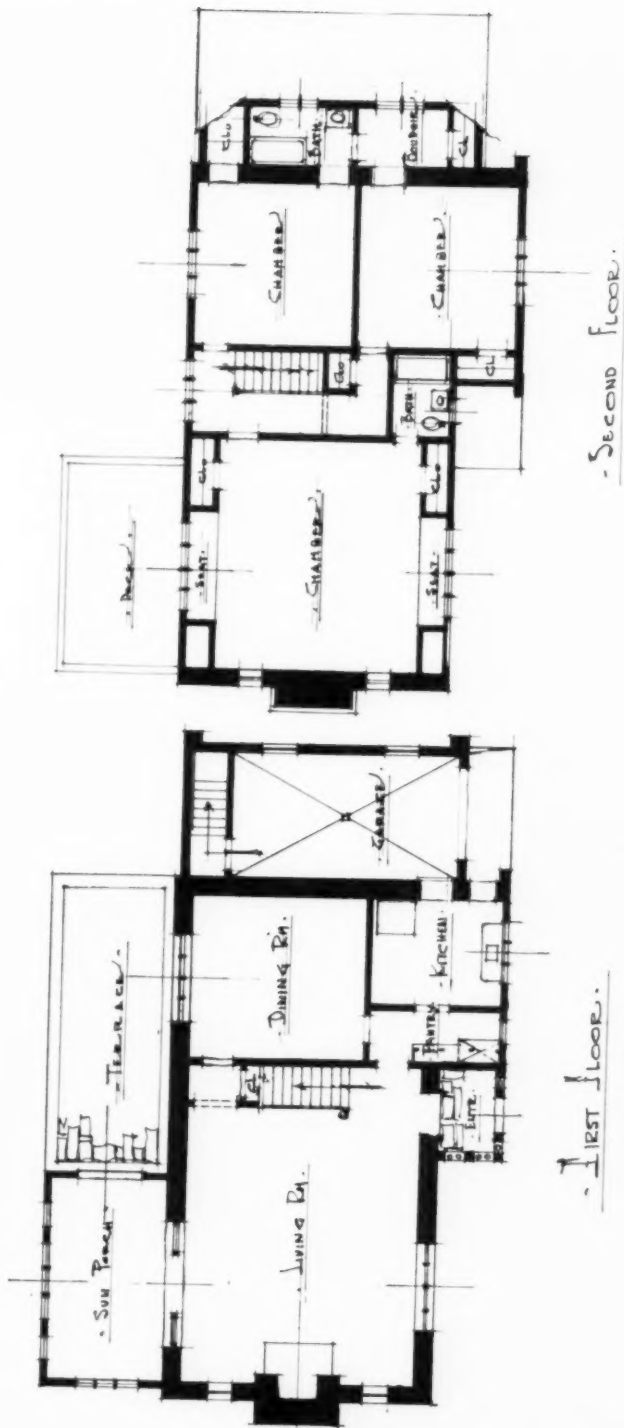
RESIDENCE OF MICHAEL E. PATERNO, ESQ., IRVINGTON, N. Y.
Rosario Candela, Architect

November, 1926

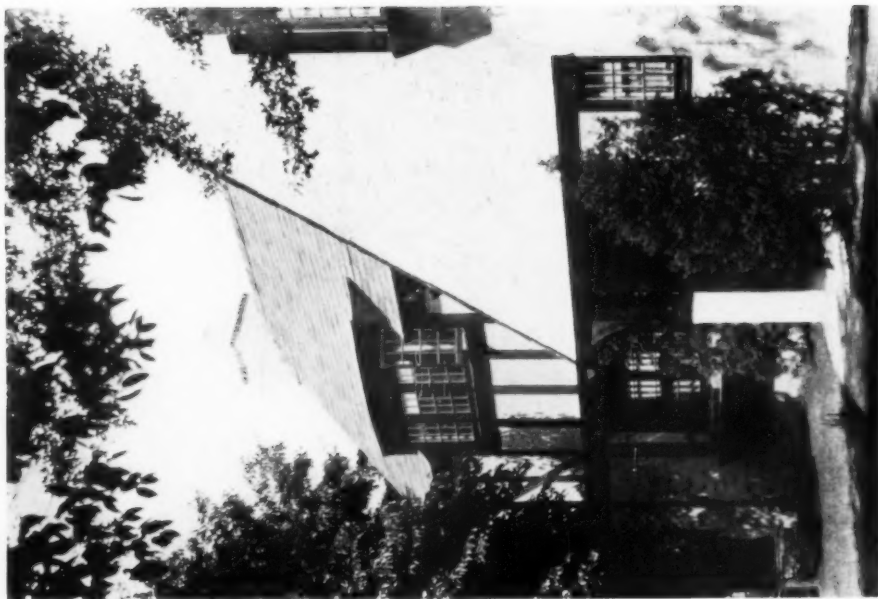


November, 1926

RESIDENCE OF W. S. SCHOENTHALER, ESQ., BRONXVILLE, N. Y.
D. A. SUMMO, Architect



RESIDENCE OF W. S. SCHOENTHAUER, ESQ., BRONXVILLE, N. Y.
D. A. Sumno, Architect



[452]



November, 1926

RESIDENCE OF W. S. SCHWENTHALER, ESQ., BRONXVILLE, N. Y.
D. A. SUMNER, Architect



Photo, Americana

RESIDENCE OF HUGH McNAMIR KAHNER, ESQ., PRINCETON, N. J.
Aymar Embury II, Architect

November, 1926



Photo, Amemiya

November, 1926

RESIDENCE OF HUGH McNAIR KAHLER, ESQ., PRINCETON, N. J.
Aymar Embury II, Architect



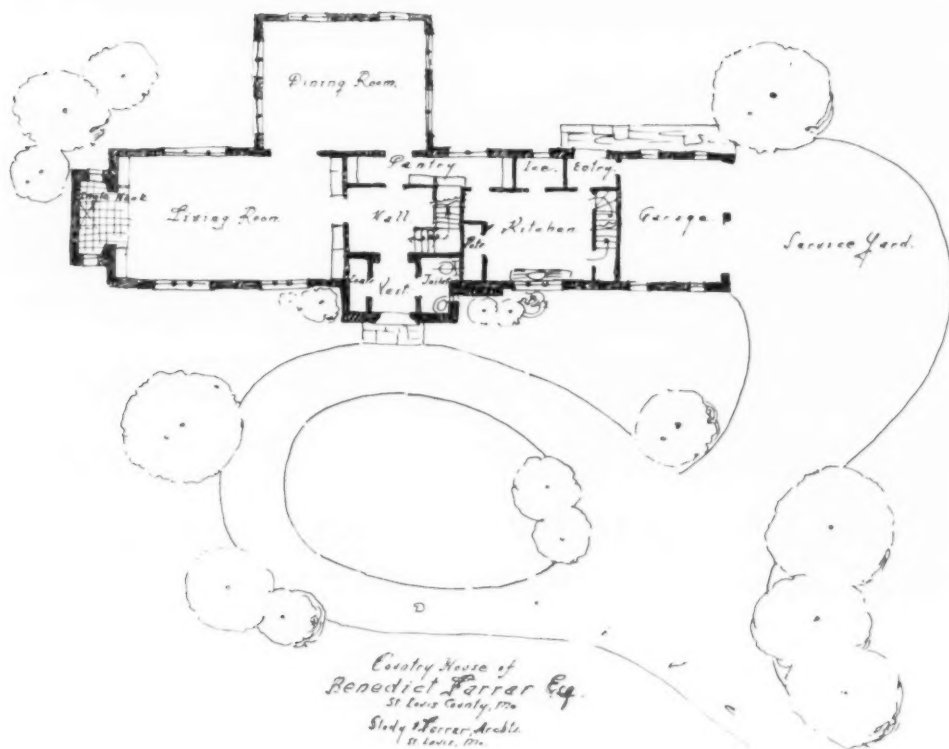
Photo, Amemiya

November, 1926

RESIDENCE OF HUGH McNAIR KAHLER, ESQ., PRINCETON, N. J.

Aymar Embury II, Architect

[455]



November, 1926



Photo, Eugene Taylor

November, 1926

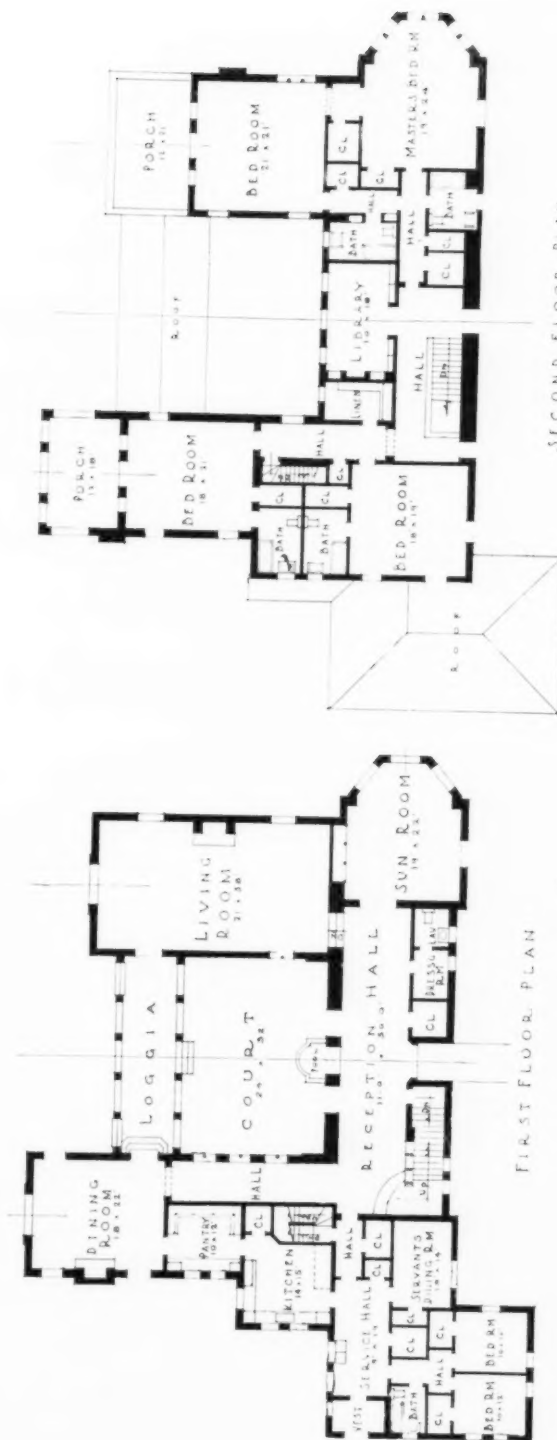
COUNTRY HOUSE OF BENEDICT FARRAR, ESQ., ST. LOUIS COUNTY, MO.
Sturdy & Farrar, Architects



Photo, George Haight

RESIDENCE OF W. W. STEPHENS, ESQ., PASADENA, CALIFORNIA
Marston, Van Pelt & Maybury, Architects

November, 1926



SECOND FLOOR PLAN

FIRST FLOOR PLAN

RESIDENCE OF W. W. STEPHENS, ESQ., PASADENA, CALIFORNIA
Marston, Van Pelt & Maybury, Architects



Photo, George Haight



November, 1926

RESIDENCE OF W. W. STEPHENS, ESQ., PASADENA, CALIFORNIA
Marston, Van Pelt & Maybury, Architects



November, 1926

RANCH HOUSE FOR JAMES E. TWEEDY, ESQ., DOWNEY, CALIFORNIA
Roland E. Coate, Architect



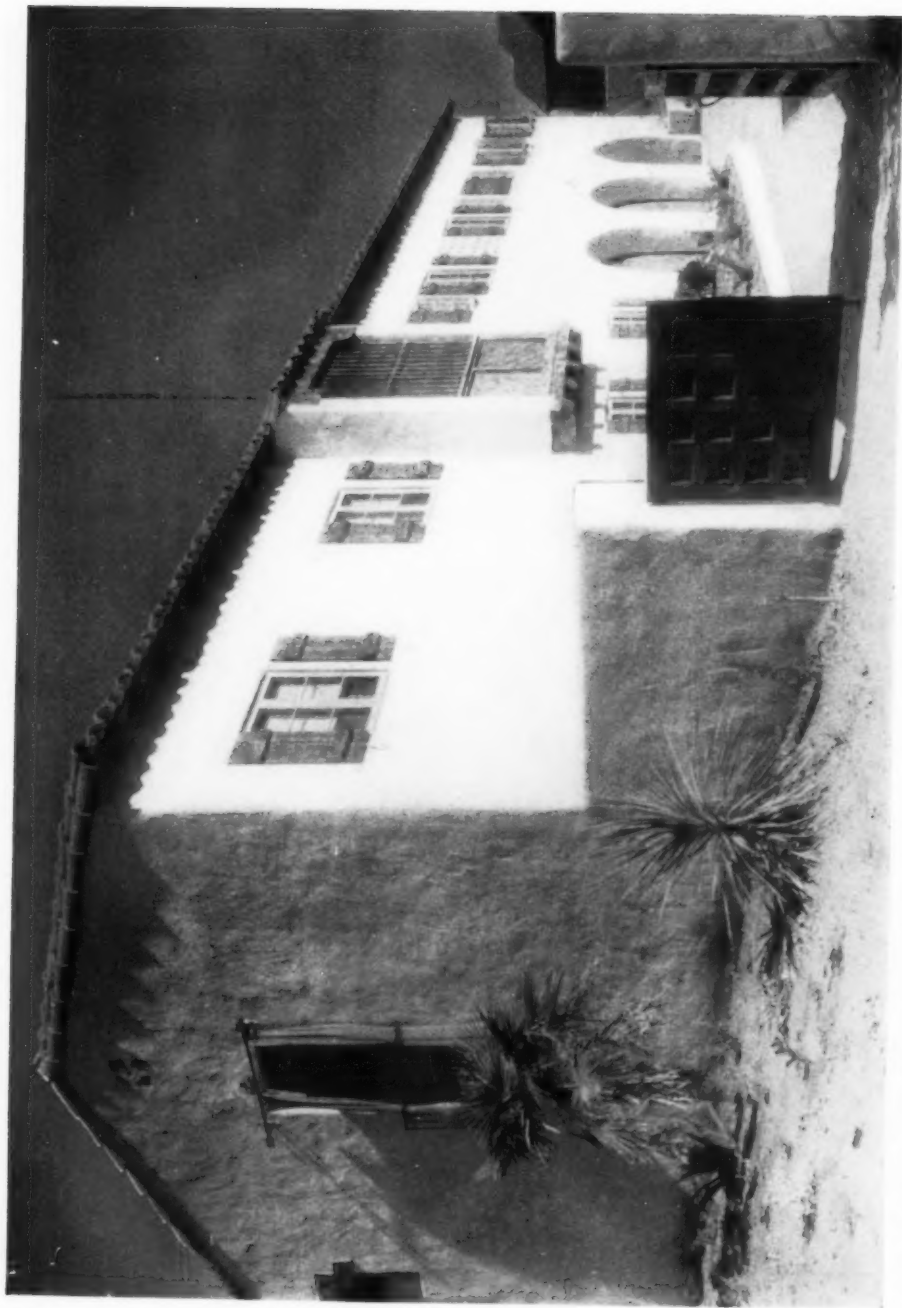
A RANCH HOUSE FOR
JAMES E. TWEEDY, ESQ.
DOWNEY, CALIFORNIA
Roland E. Coate
Architect



Photo, Margaret Craig

November, 1926

RESIDENCE OF R. E. OVERELL, ESQ., BEVERLY HILLS, CALIFORNIA
David Malcolm Mason, Architect



Photo, Margaret Craig

RESIDENCE OF R. E. OVERELL, ESQ., BEVERLY HILLS, CALIFORNIA
David Malcolm Mason, Architect

November, 1926

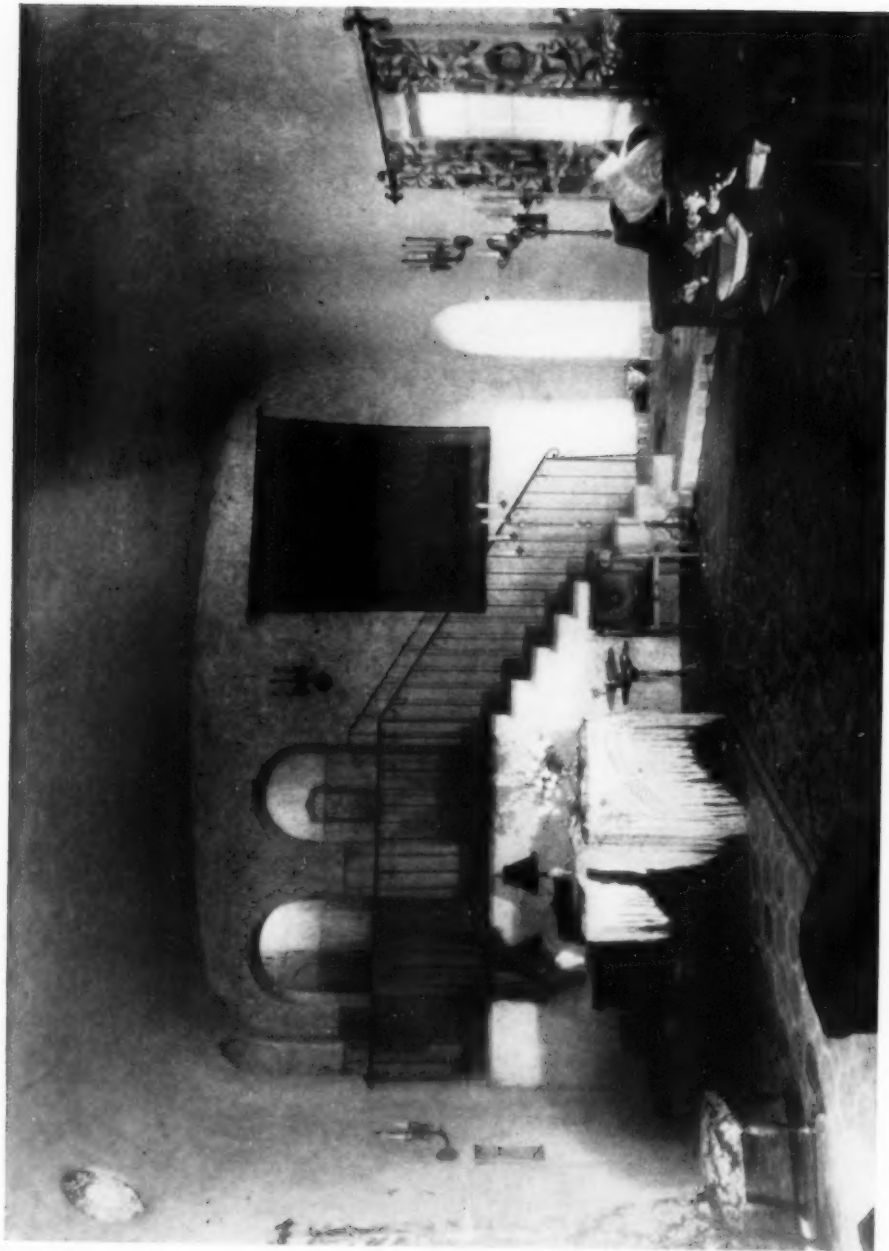


Phot. Margaret Craik



November, 1926

RESIDENCE OF R. E. OVERELL, ESQ., BEVERLY HILLS, CALIFORNIA
David Malcolm Mason, Architect



Photo, Margaret Craig

RESIDENCE OF R. E. OVERELL, ESQ., BEVERLY HILLS, CALIFORNIA
David Malcolm Mason, Architect

November, 1926



RESIDENCE OF HENRY LIPPITT, ESQ., SAN DIEGO, CALIFORNIA
Wm. Templeton Johnson and Wm. Templeton Johnson & Robert W. Snyder, Architects.

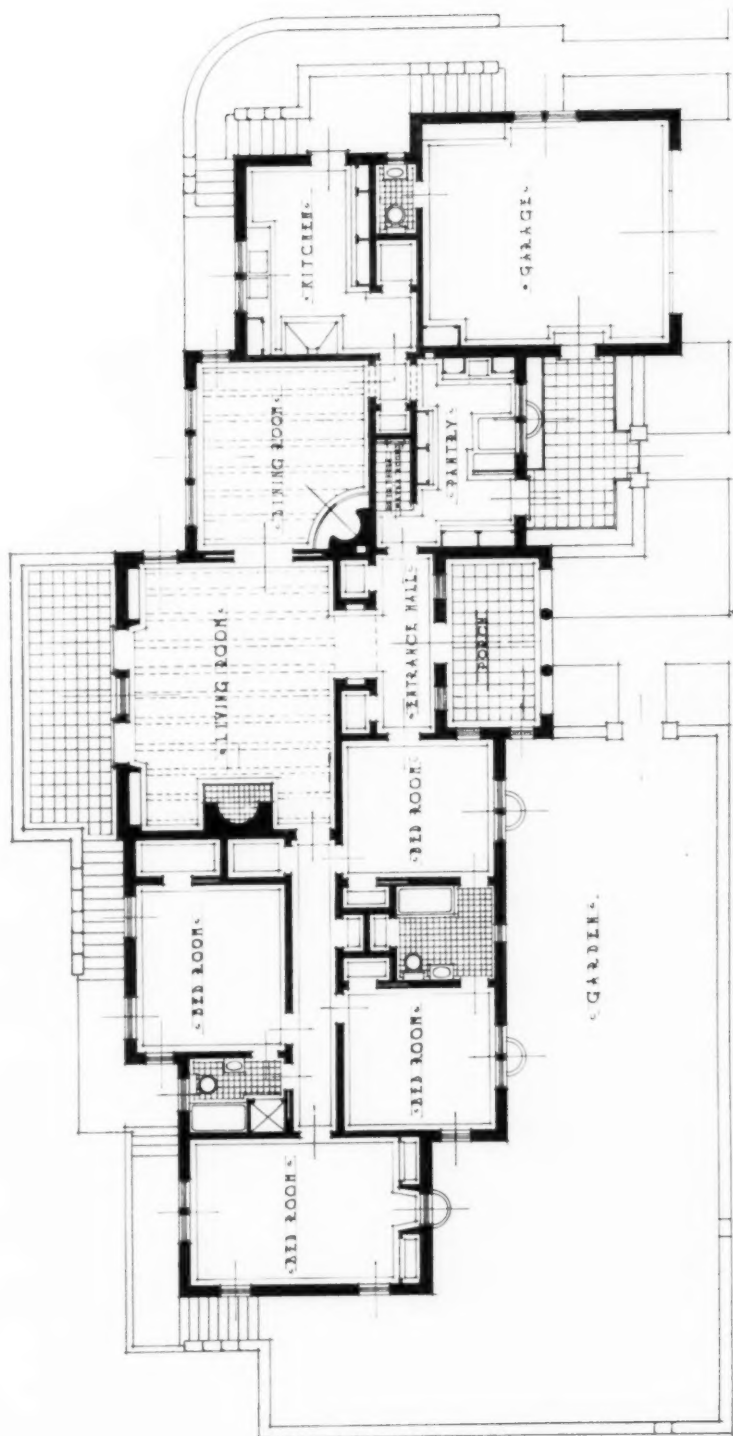


RESIDENCE OF MRS. ARTHUR BROCK, SAN DIEGO, CALIFORNIA
Wm. Templeton Johnson and Robert W. Snyder, Architects



RESIDENCE OF MRS. ARTHUR BROCK, SAN DIEGO, CALIFORNIA
W. Templeton Johnson and Robert W. Snyder, Architects

November, 1926



FIRST FLOOR PLAN
 RESIDENCE OF MR. ARTHUR BROCK
 SAN DIEGO, CALIF.

W. TEMPLETON JOHNSON, ARCHT.
 ROBERT W. NYDER
 SAN DIEGO, CALIF.





November, 1926

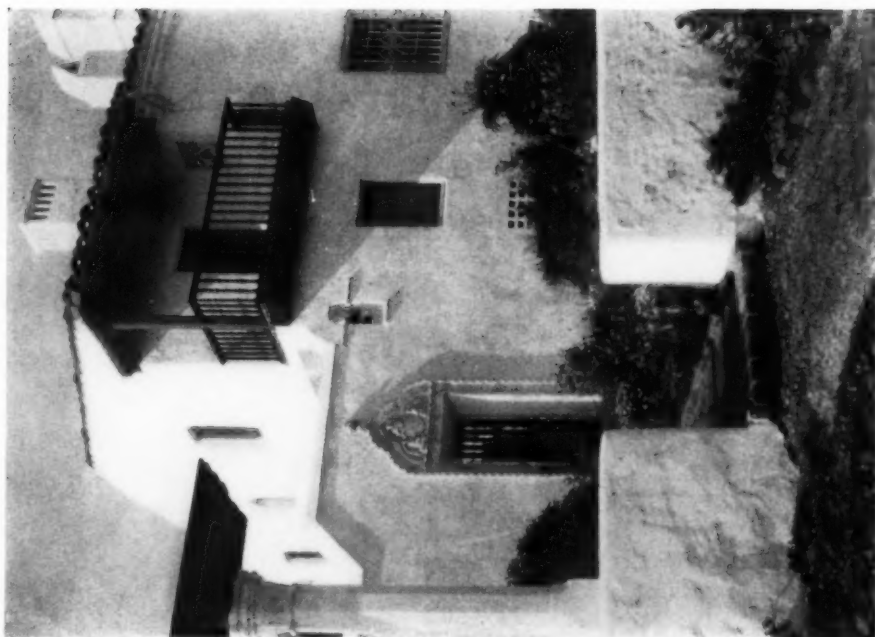
RESIDENCE OF MRS. ARTHUR BROCK, SAN DIEGO, CALIFORNIA
W. Templeton Johnson and Robert W. Snyder, Architects



Photo, J. Walter Collinge

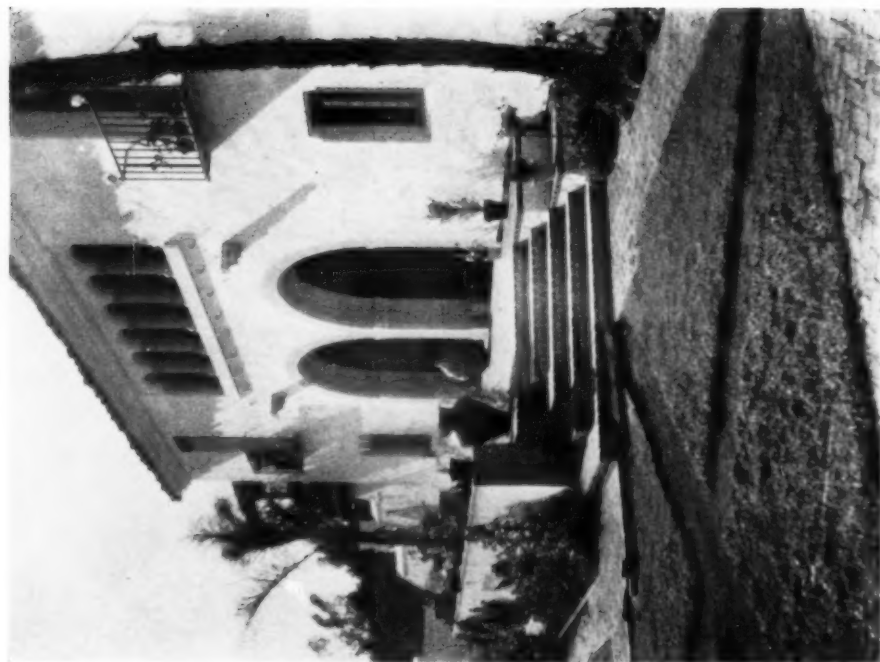
November, 1926

RESIDENCE OF GEORGE F. STEEDMAN, ESQ., MONTECITO, CALIFORNIA
George Washington Smith, Architect

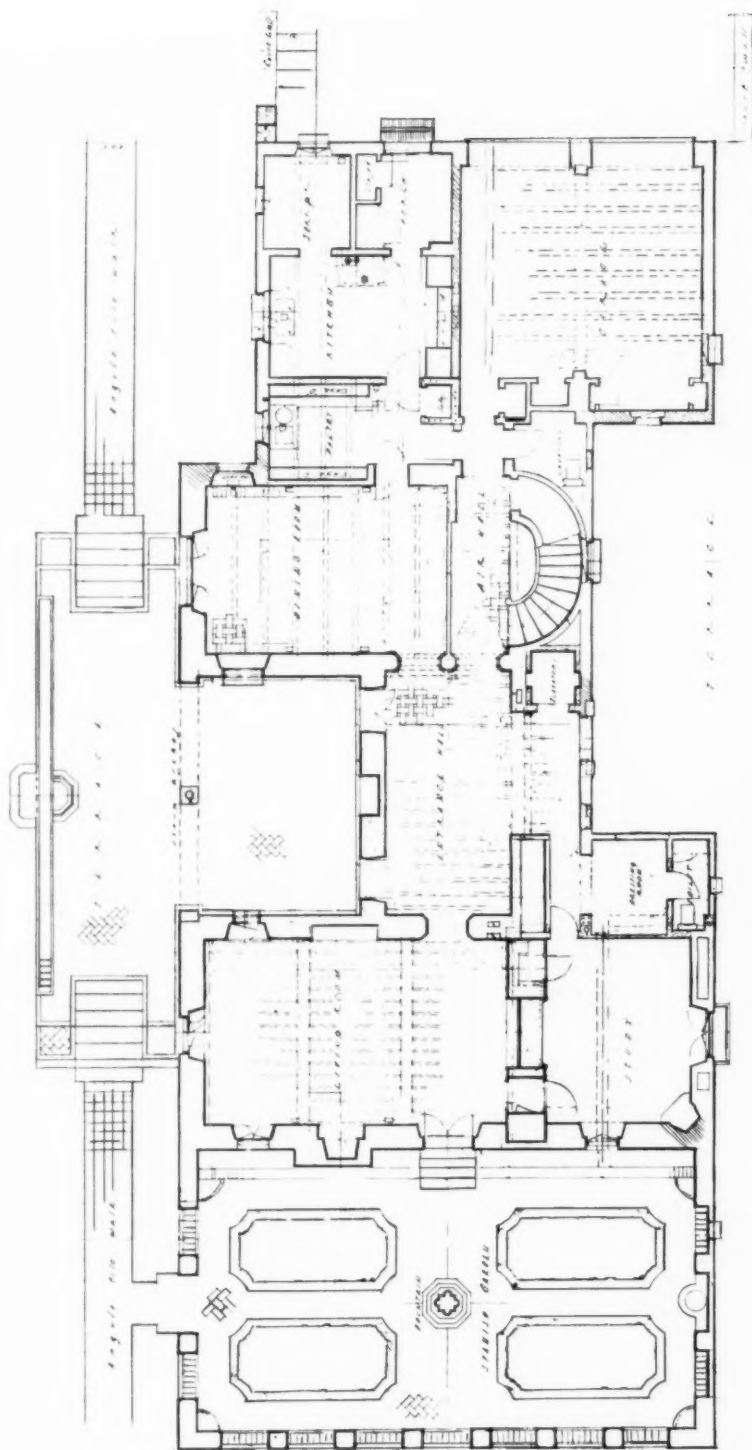


Photo, J. Walter Collins

RESIDENCE OF GEORGE F. STEEDMAN, ESQ., MONTECITO, CALIFORNIA
George Washington Smith, Architect



November, 1926



RESIDENCE OF GEORGE F. STEEDMAN, ESQ., MONTECITO, CALIFORNIA
George Washington Smith, Architect



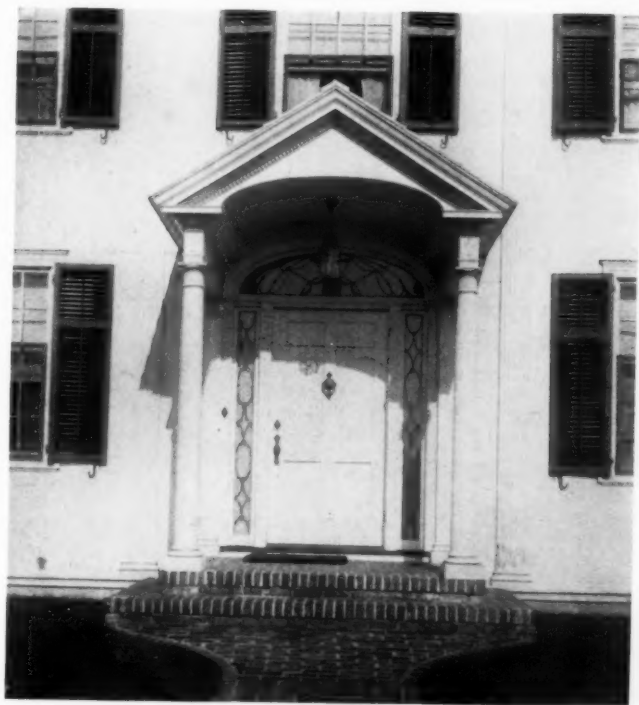
Photo, J. Walter Collinge

November, 1926

RESIDENCE OF GEORGE F. STEEDMAN, ESQ., MONTECITO, CALIFORNIA
George Washington Smith, Architect



THE RESIDENCE
OF
MRS. GEORGE LEE
NEW LONDON, CONN.
Arthur W. Jackson
Architect





Photo, Kenneth Clark

November, 1926

RESIDENCE OF THE MISSES MOLLER, MONTCLAIR, N. J.

Clifford C. Wendehack, Architect



Art Photo Company

November, 1926

RESIDENCE OF MRS. MINERVA J. DAVIS, AGAWAM, MASS.
Coolidge & Carlson, Architects



Photo, Louis H. Dreyer

November, 1926

A GARDEN HOUSE FOR MRS. L. W. HARKNESS, GLEN COVE, N. Y.
Charles S. Keefe, Architect



Photo, Louis H. Dreyer

November, 1926

A GARDEN HOUSE FOR MRS. L. W. HARKNESS, GLEN COVE, N. Y.
Charles S. Keefe, Architect



Photo, Antoinette Perrett

November, 1926

THE COUNTRY HOUSE OF THE VERY REVEREND AND MRS. BRATENAHIL
BRACE'S COVE, GLOUCESTER, MASS.

Designed by Mrs. Bratenahl

Carried Out by Bellows & Aldrich, Architects, and Henry Davis Sleeper



Photo, Antoinette Perrett

November, 1926

THE COUNTRY HOUSE OF THE VERY REVEREND AND MRS. BRATENAH,.
BRACE'S COVE, GLOUCESTER, MASS.

Designed by Mrs. Bratenahl

Carried Out by Bellows & Aldrich, Architects, and Henry Davis Sleeper



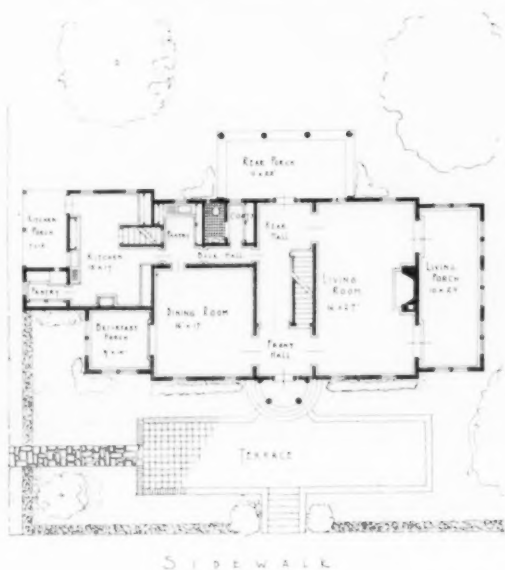
Photo, S. H. Gottscho

November, 1926

RESIDENCE OF W. ALLSTON FLAGG, ESQ., WESTBURY, L. I.

Butler & Corse, Architects

[482]



SECOND FLOOR PLAN

RESIDENCE OF H. E. PETTEE, ESQ.,
SARATOGA SPRINGS
Alfred Hopkins, Architect



Photo, Foster Disinger

November, 1926

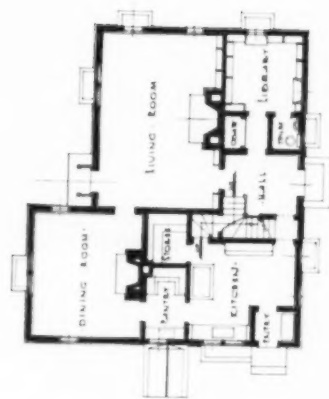
RESIDENCE OF H. E. PETTEE, ESQ., SARATOGA SPRINGS
Alfred Hopkins, Architect



Photo, Paul J. Weber

November, 1926

RESIDENCE OF DR. HENRY JACKSON, JR., CHESTNUT HILL, MASS.
Strickland, Blodget & Law, Architects



November, 1926

RESIDENCE OF DR. HENRY JACKSON, JR., CHESTNUT HILL, MASS.
Strickland, Blodget & Law, Architects



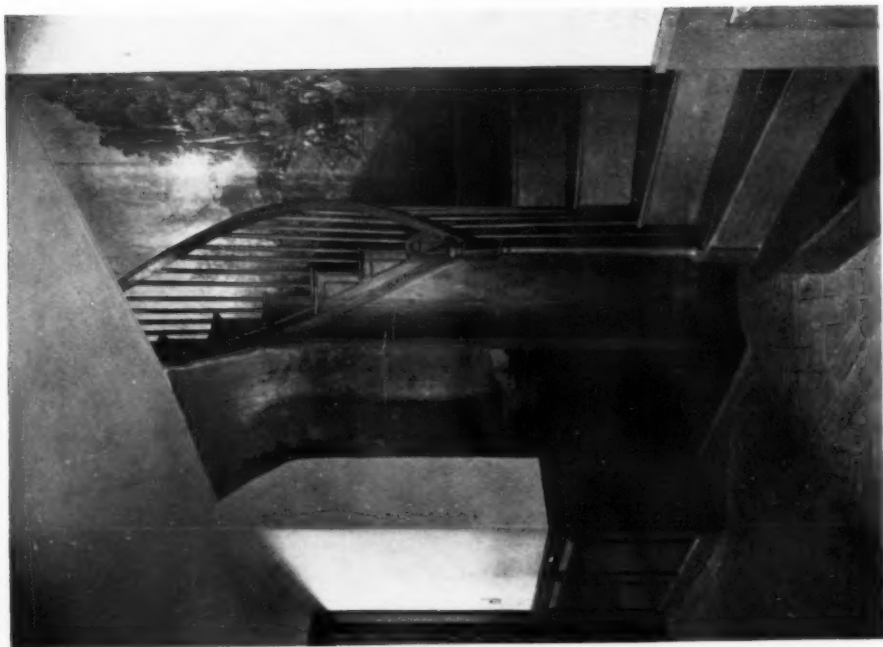
Photo, Anemaya

RESIDENCE OF MRS. F. C. HAVEMEYER, ROSLYN, L. I.
Mott B. Schmidt, Architect

November, 1926

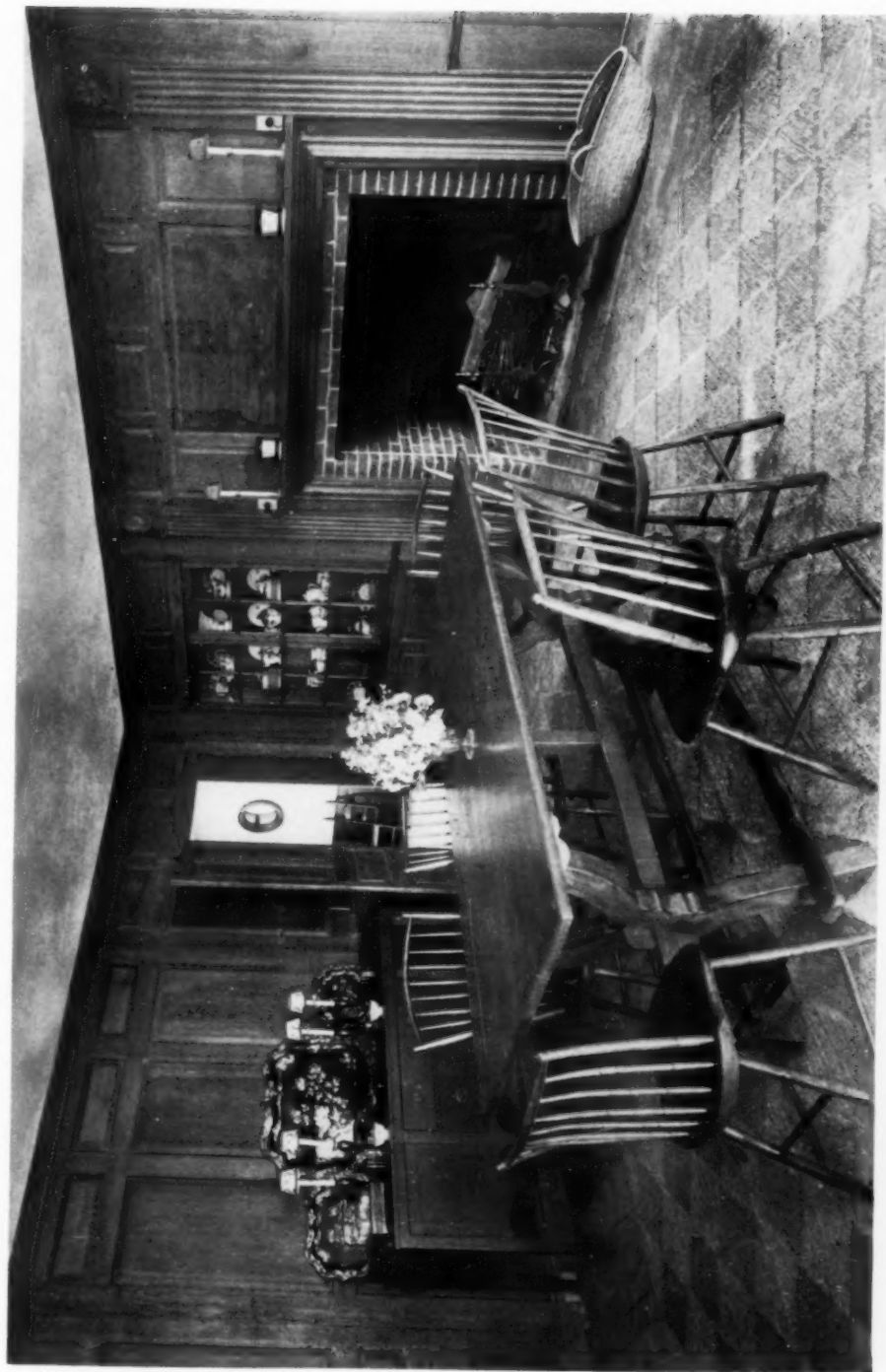


Photo, Anconia



RESIDENCE OF MRS. F. C. HAYEMEYER, ROSLYN, L. I.
Mott R. Schmidt, Architect

November, 1926



Photo, Anemixa

RESIDENCE OF MRS. F. C. HAVEMEYER, ROSLYN, L. I.
Mott B. Schmidt, Architect

November, 1926



Photo, Gillies

RESIDENCE OF J. C. MILHOLLAND, ESQ., WOODMERE, L. I.
Harmon Beers, Architect

November, 1926

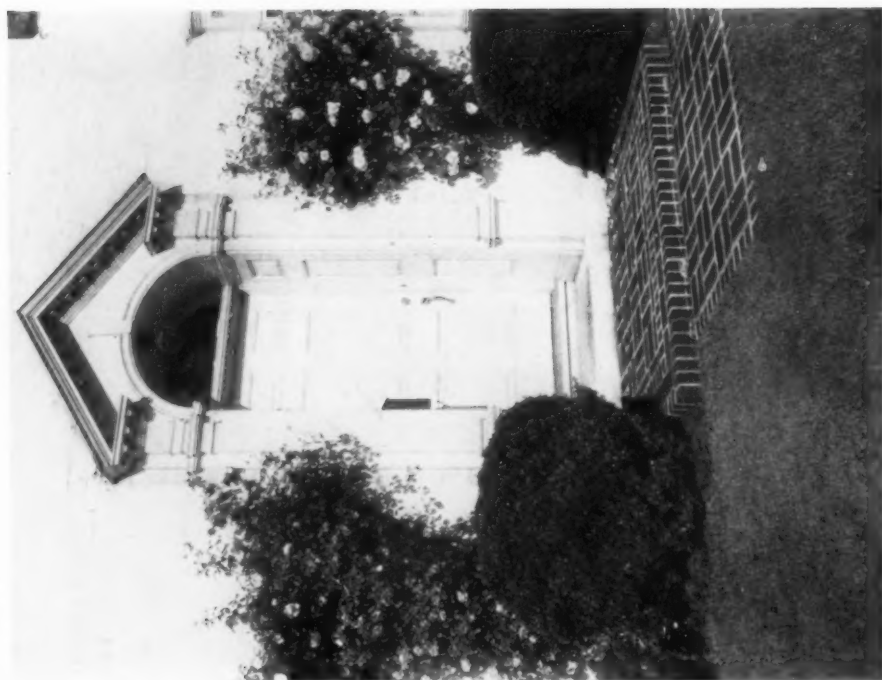


Photo, Gillies

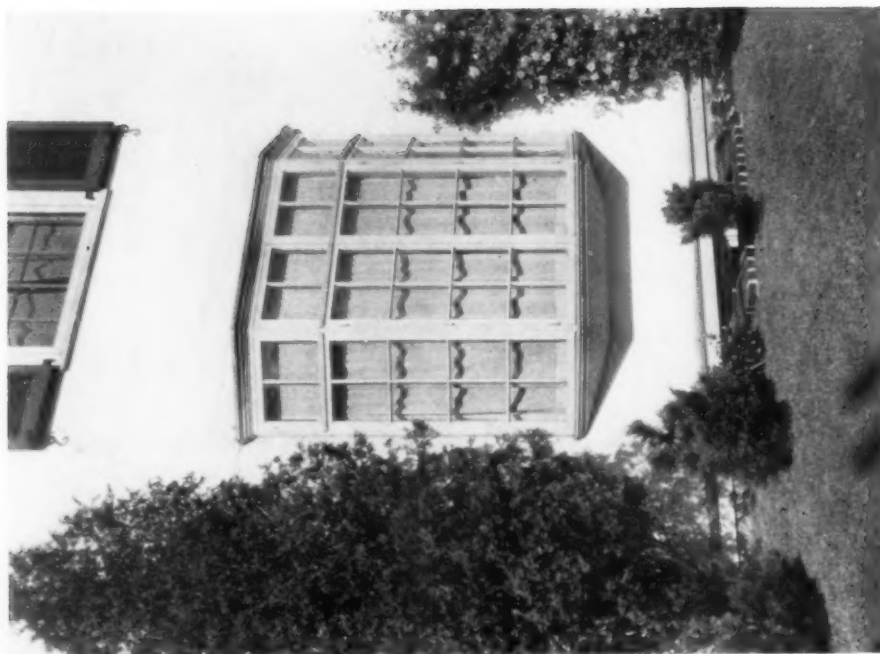


November, 1926

RESIDENCE OF J. C. MILHOLLAND, ESQ., WOODMERE, L. I.
Harmon Beers, Architect



Photo, Gillies



RESIDENCE OF J. HUTTON, ESQ., RIDGEWOOD, N. J.
Dwight James Baum, Architect

November, 1926



Photo, Thos. Ellison

November, 1926

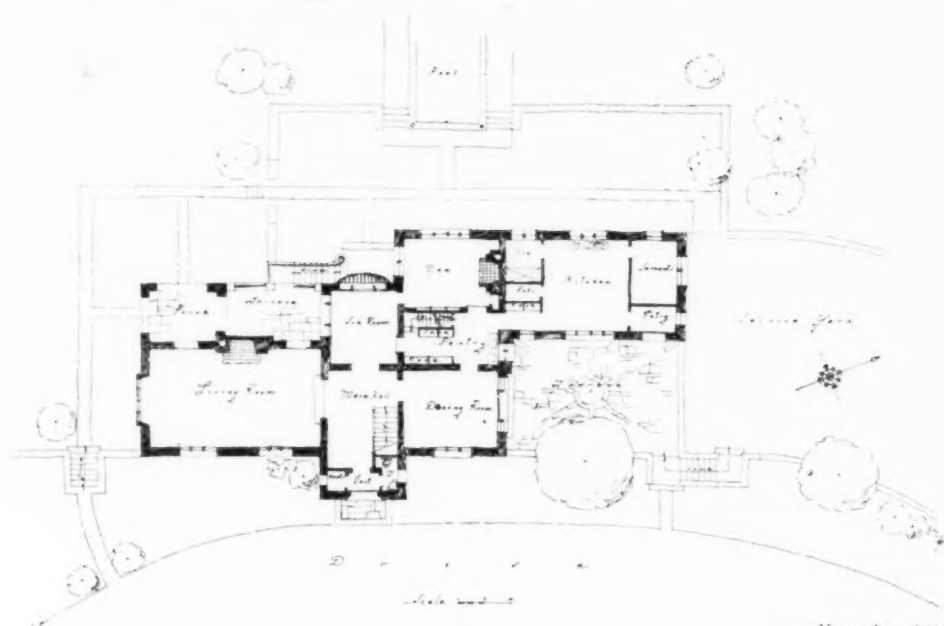
RESIDENCE OF J. IVAN DISE, ESQ., DETROIT, MICHIGAN
J. Ivan Dise, Architect



Photo, Thos. Ellison

November, 1926

RESIDENCE OF J. IVAN DISE, ESQ., DETROIT, MICHIGAN
J. Ivan Dise, Architect



November, 1926

COUNTRY HOUSE OF GRIFFIN WATKINS, ESQ., ALTON, ILLINOIS

Study & Farrar, Architects

[495]



Photo, American

RESIDENCE OF JOHN WHEELER, JR., ESQ., BRIDGEPORT, CONN.
Francis A. Nelson, Architect

November 1926



Photo, Americana



November, 1926

RESIDENCE OF JOHN WHEELER, JR., ESQ., BRIDGEPORT, CONN.
Francis A. Nelson, Architect



Photo, Harry G. Healy

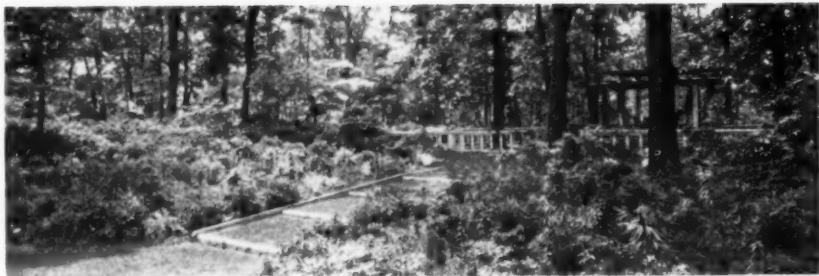
November, 1926

THE ESTATE OF S. Z. MITCHELL, ESQ., LOCUST VALLEY, L. I.

J. W. O'Connor, Architect

Olmsted Bros., Landscape Architects

[498]



Photo, Harry G. Healy

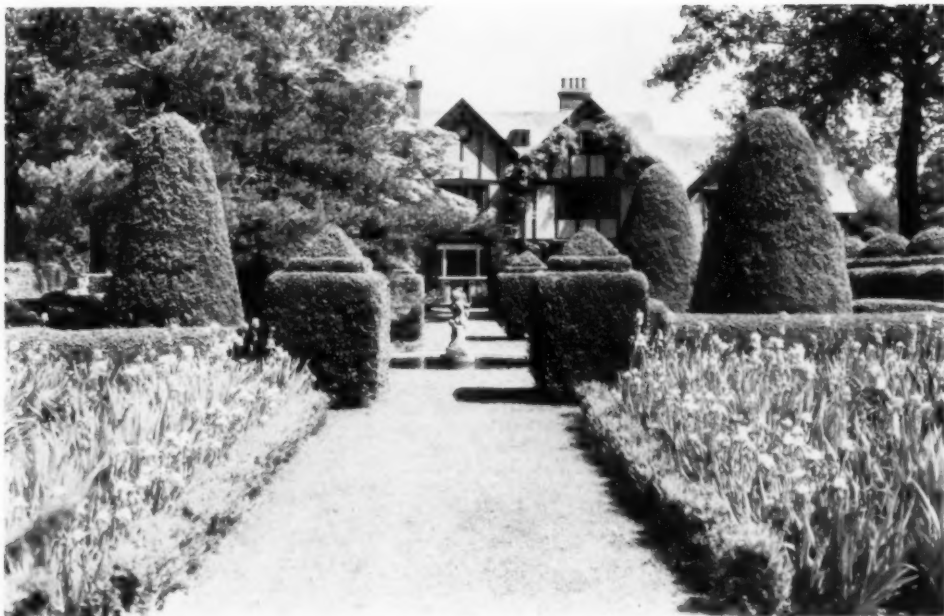
November, 1926

THE ESTATE OF S. Z. MITCHELL, ESQ., LOCUST VALLEY, L. I.

J. W. O'Connor, Architect

Olmsted Bros., Landscape Architects

[499]



Photo, Gillies

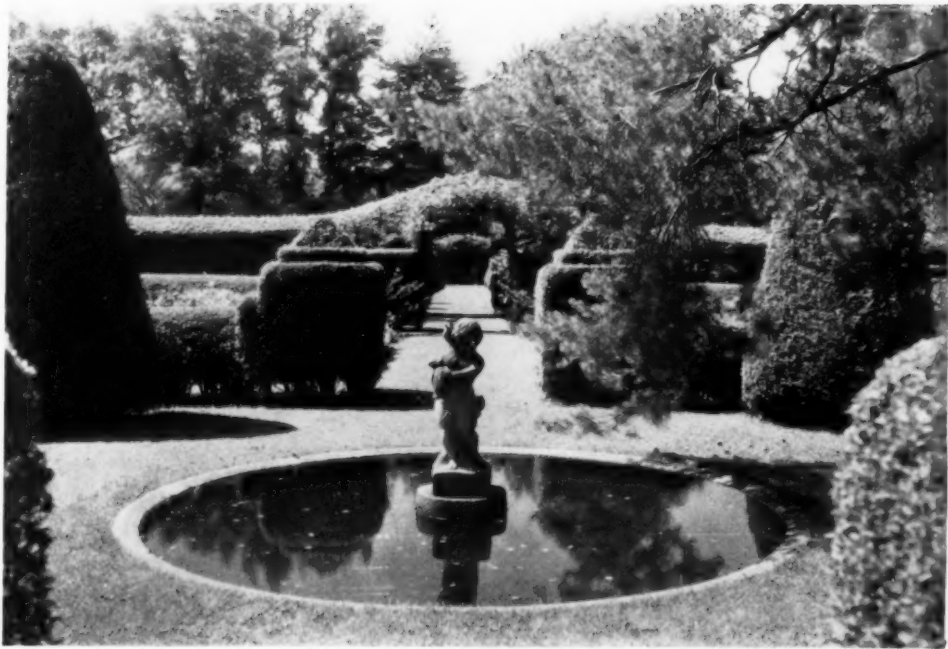
November, 1926

RESIDENCE OF W. G. GALLOHUR, ESQ., SCARSDALE, N. Y.

Baker & Howe, Architects

Charles Wellford Leavitt, Landscape Architect

[500]



Photo, Gillies

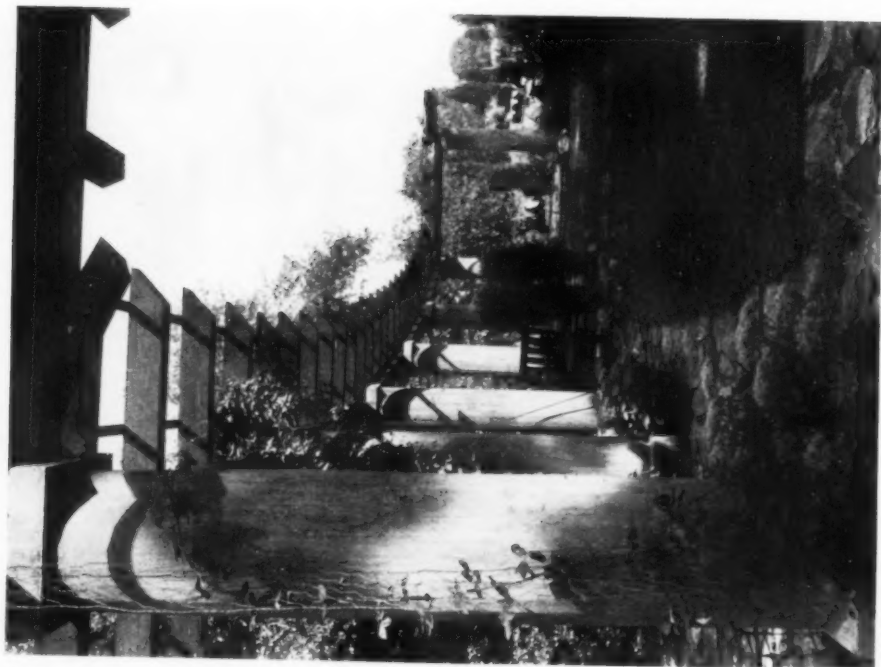
GARDEN OF W. G. GALLOHUR, ESQ., SCARSDALE, N. Y.
Charles Wellford Leavitt, Landscape Architect



Photo, Amemiya

THE GARDEN OF RICHARD S. CHILDS, ESQ., STAMFORD, CONN.
Ruth Dean, Landscape Architect

November, 1926



Photo, Anemiyu



THE ORIENTAL GARDEN OF MR. AND MRS. CHARLES F. MEYER, KATONAH, N. Y.
 Designed by Mrs. Charles F. Meyer

November, 1926



Your Profit, Friend Architect. How About It? Bulletin A. Prepared by the Cost Committee of the Hollywood League of Hollywood, Hollywood, Calif. The Architects' League of Hollywood. 1926, 1st ed. 16 pp. 8¼ x 10½. Paper. 50c.

Arnold W. Brunner and His Work. By: Robert I. Aitken, Edwin H. Blashfield, Daniel C. French, Clayton Hamilton, J. Horace McFarland, Brander Matthews, Brand Whitlock, Charles Harris Whitaker. New York: Press of the American Institute of Architects Inc. 1926 1st ed. 47 pp. Page plates. 100 Ill. (part colored.) 9 x 12 in. Bound in buckram. \$15.00

Concrete Designers' Manual. By: George A. Hool, S. B., and Charles S. Whitney, M.C.E. New York: McGraw Hill Book Co., Inc. 1926. 2nd ed. xii. 329 pp. Diagrams. 5.7 8 x 9.1/8. Leatherette. \$4.00

A thorough revision of this widely-known book of tables and diagrams for the rapid designing of reinforced concrete structures. The text is limited to explanations of the tables and diagrams. Where necessary, specific examples of how to use the diagrams are given.

RECENT PUBLICATIONS

issued by manufacturers of construction materials and equipment.

[These may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted.]

Acoustics. "Hearing Conditions in Churches made perfect with Acousti-Celotex." The Celotex Co., 645 N. Michigan Ave., Chicago, Ill. 8½ x 11 in. Illustrated.

"Sanymetal Products." A. I. A. File No. 28-a-3. Detailed descriptions of products including toilet partitions and hardware, office and shop partitions with specifications, metal doors, etc. Diagrams and typical installations. The Sanymetal Products Co., 1704 Urbana Road, Cleveland, Ohio. 8½ x 11 in. 40 pp. Ill.

Pond Continuous Sash, Pond Roof Design and Pond Operating Device. Catalogue No. 12. A. I. A. File No. 16e1. Descriptions of products, specifications and details. David Lupton's Sons Co., 2209 E. Allegheny Ave., and Tulip St., Philadelphia, Pa. 8½ x 11 in. 44 pp. Ill.

"Smokeless City." Folder dealing with Kewanee Steel (Riveted) Heating Boilers. Special features of boilers and their advantages. Kewanee Boiler Company, Kewanee, Ill. 8½ x 11 in. Ill.

Concrete. "Town and Country Houses of Concrete Masonry." Typical illustrations with descriptions. Portland Cement Association, 33, West Grand Ave., Chicago, Ill. 8½ x 11½ in. 20 pp. Ill.

Steel Roofs. A.I.A. File No. 12a32. "Truscon" Steeldeck Roofs of security for all types of buildings. Permanent, lightweight, non-combustible. Advantages in detail. Descriptive data and tables of live loads and spans. Specifications. Truscon Steel Co., Youngstown, Ohio. 8½ x 11 in. 8 pp. Ill.

Plaster. "Sabinite" Acoustical Plaster. A.I.A. File No. 39-b. How to specify and use plaster to control reverberation. Details of mixing and application. United States Gypsum Co., Dept. C-Z, 205 West Monroe St., Chicago, Ill. 6 pp. folder. 8½ x 11 in. Ill.

Valves. "The last word in Sanitation." Folder giving features and uses of the Bridgeport-Keating Flush Valve—in three models. The Bridgeport Brass Co., Bridgeport, Conn. 3.7/8 x 9 in. Ill.

Cement, Concrete. "The Medusa Pool Book." Products for ornamental and swimming pools. General specifications and plans for concrete, cement, mortar and tile. Sandusky Cement Co., 1002, Engineers Bldg., Cleveland, Ohio. 8½ x 11 in. 14 pp. Ill.

Lighting Equipment. Westinghouse Industrial Lighting Equipment. Catalog 47-A. Instructions for planning industrial lighting installations. Descriptions and uses of the various fixtures. Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa. (Merchandising Department, George Cutter Works, South Bend, Ind.) 8½ x 10.58 in. 32 pp. Ill.

Sash, sidewall. "Built-In-Daylight." A complete handbook of sidewall sash. Application to various types of building construction. Drafting room details for proper erection. Detroit Steel Products Co., C-2264 East Grand Boulevard, Detroit, Mich. 3-7/8 x 8¾ in. 20 pp. Ill.

Refrigeration. A.I. A File No. 32c. Automatic electric refrigeration for apartment houses with Coldak central plant in the basement. General description of system with details of installation and typical installations. Coldak Corporation, Dept. A.R. 8, W. 40th St., New York City. 9 x 11½ in. 8 pp. Ill.

Wood. Uses, appearance and characteristics of California Redwood and its physical and mechanical properties in comparison with other woods. Statistical data by the United States Forest Products Laboratory Madison, Wisc. California Redwood Association, 24, California St., San Francisco, Calif. 7.7 8 x 10¾ in. 21 pp. Ill.

Windows, residential. A.I.A. File No. 16el. Complete information on steel casements. Stock types and sizes with description of fixtures. Installation and screening particulars. Specifications. Plans and details of construction. Detroit Steel Products Co., C-2264 East Grand Boulevard, Detroit, Mich. 8½ x 11 in. 24 pp. Ill.

Residence Panelboards. Bulletin No. 36. Figures and costs of panelboards and cabinets. Frank Adam Electric Co. 3650 Windsor Place, St. Louis, Mo. 8 x 11 in. 4 pp. Ill.

Door Closers. Catalog No. 17. "Norton system of operating and controlling doors." Description of various styles suitable for doors, gates, windows etc. Instructions for installation and care. Price lists and typical installations. Norton Door Closer Co., 2900-2918 North Western Avenue., Chicago, Ill. 9 x 11½ in. 32 pp. Ill.

Metal Fireproofing Products. A.I.A. File No. 20b12. Construction, advantages and specifications for the various products. Data and figures on sizes and weights. Specifications for metal lath construction. The Youngstown Pressed Steel Co., 268 University Road, Warren, Ohio. 8½ x 11 in. 36 pp. looseleaf. Ill.

"Steelcrete" Products. Condensed catalogue including specifications for use of, tables and standard sizes of diamond metal lath, "Rid-Gid" metal lath, rib lath, corner beads, channels, wall ties, Steelcrete reinforcing mesh, industrial mesh. The Consolidated Expanded Metal Companies, Braddock, Pa. 8½ x 11¼ in. 16 pp. Ill.

Roof Trusses. A.I.A. File No. 13. Data and specifications on Massillon Curved Roof Trusses. Standardized features and construction; installation information. Massillon Steel Joist Co., 20th and Belden, N. E., Canton, Ohio. 8½ x 11 in. 8 pp. Ill.

Casement Windows. 7 concrete reasons why—from price to convenience, casement windows should swing out. Illustrated pamphlet issued by Disappearing Roller Screen Co., 1256-60 Temple St., Los Angeles, Cal. 5¼ x 8¼ in.

Roller Screens. Loose-leaf specifications and data sheets on "In-Vis-O" Guaranteed Roller Screens. Disappearing Roller Screen Co., 1256-60 Temple St., Los Angeles, Cal. Illustrated.

Electrical Drives for Power Plant Auxiliaries. Booklet giving advantages and full particulars. Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa. 8½ x 10½ in. 24 pp. Illustrated.